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A WEEKLY JOURNAL
DEVOTED TO MUSIC AND ITS ALLIED ARTS

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VOL. LXV.—NO. 24

NEW YORK, WEDNESDAY, DECEMBER 11, 1912

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B E R L I N

Jenaer St., 21.
BERLIN, W., November 23, 1912.

A musical event of unusual interest and importance occurred on Wednesday, which was Busstag, or the Day of Repentance, when Siegfried Ochs produced for the first time Bach's "St. Matthew's Passion" music in the original form. Bach himself had the work performed once at the Thomaskirche in Leipzig, but it was far beyond the musical horizon of the public of Leipzig of his day and so the performance made no impression. Bach did not live to see a second rendition and for nearly a century this oratorio, which was later destined to become so famous, was completely forgotten. Early in the nineteenth century Zelter, the director of the Berlin Singakademie, purchased the original manuscript of the oratorio from a cheese and butter monger. The youthful Mendelssohn, who was a frequent visitor to Zelter's house, looked the score through and he was the first to recognize what a great treasure lay buried here. He asked for permission to produce the work with the forces of the Berlin Singakademie. Zelter considered it an impossible undertaking, but he finally gave a reluctant consent and after much pruning and a certain amount of modernizing in the orchestra part the Passion music, "According to St. Matthew," was rehearsed under the personal leadership of Mendelssohn, who was then only twenty years old. This memorable performance occurred at the Singakademie in Berlin on March 11, 1829. It made such a profound impression that Marx, one of the most important Berlin critics of that time, wrote no less than six essays on the work itself and on its rendition under Mendelssohn. From that time on to this day, or for more than four score years, Johann Sebastian Bach's Passion music, "According to St. Matthew," has always been given in the Mendelssohn arrangement. No one had ever thought of presenting the oratorio as originally conceived and written by Bach until Siegfried Ochs took the work in hand.

The importance of last Wednesday's performance as a musical event of historical interest can scarcely be overestimated. The great length of the oratorio made a rendition at one sitting seem impracticable, so Ochs gave it in two parts, presenting one on Wednesday morning and the other in the evening of the same day. Ochs is probably the greatest living Bach enthusiast and connoisseur and he kept to the original intentions of the composer with the greatest possible fidelity. Not only were the recitatives of the Evangelist given in their entirety, but also all of the arias and all of the choruses, and even in the orchestra the original and now obsolete instruments were employed, as the viola da gamba, the oboi d'amore and oboi da caccia. The performance, so far as the chorus and orchestra were concerned, was masterful in the extreme. The beautiful chorales, as sung by this wonderful choir, were among the grandest musical impressions I ever had. Siegfried Ochs handled the whole subject as one speaking with authority; he gave no heed to Mendelssohn traditions and often took tempi quite at variance with those that we have been accustomed to at performances of the same work with the Singakademie Chorus under Georg Schumann. But it was all so vivid and so masterful that one had the impression that in this way and no other should the work be presented. Among the vocal soloists Johannes Messchaert loomed up with his magnificent singing and characterization of the part of Christ. Felix Senius was an excellent Evangelist and a warm word of praise is also due Madame Noorderwier, soprano, and Emmi Leisner and Maria Philippi, contraltos. The other singers were unfortunately unworthy of their great task. It is always a difficult matter to secure efficient soloists for these concerts, but as a whole the performance was grand and inspiring.

Busstag also introduced to Berlin Anton Dvorák's "Requiem." It is a curious fact that this work of the celebrated Bohemian composer was never given here before, for Berlin has during the last half century been very zealous in bringing out new works of importance of this character. The premiere of Dvorák's "Requiem" occurred in England at a Birmingham music festival in 1891. In a composition of this character Dvorák, as a matter of course, could not utilize the Bohemian national elements of which he was so fond. In spite of this, however, the music to the "Requiem" is spontaneous and effective. Very beautiful and melodious are some of the lyric parts for the soloists and the quartet, while the chorus is often employed with dramatic effect, as in the "Dies Irae," for instance. The keynote of the score as a whole is naive simplicity. The work was brought out by the so-called New Oratorio Chorus under the direction of Alexander Weinbaum. It was a respectable but

by no means a remarkable performance. The soloists were Minnie Nast, Paula Weinbaum, Richard Fischer and Anton Sistermanns.

Still another oratorio was given on the same evening in the Neues Schauspielhaus at the Nollendorf Platz.



BEETHOVEN.
From a bust by Arthur Loewenthal.

This was Mendelssohn's well worn "Elijah," of which I was enabled to hear a part, as the performance began an hour later than that of the Philharmonic Chorus. The Mozart Choir under the leadership of Conductor Battke is far removed from the Philharmonic Chorus, and the orchestra that officiated at the "Elijah" performance was still further removed from the Philharmonic, so that the production as a whole was scarcely more than mediocre and would hardly deserve special mention were it not for one great redeeming feature, and that was the magnificent singing of Franz Egenieff, the celebrated baritone, who was heard in the part of Elijah. This artist, who combines a beautiful, sympathetic voice with admirable schooling and a refined, temperamental delivery, is one



DEATH MASK OF BEETHOVEN.

of the best baritones of the day in Germany. He was in excellent form and sang with great nobility of conception and with breadth and fervor in his delivery.

Josef Lhevinne has long since been a great favorite in Berlin as a soloist, but few of his host of admirers here were prepared to find him such a magnificent chamber music performer as he revealed himself on Saturday evening, when he assisted the Bohemians in what may well

be called an ideal performance of the Brahms G minor piano quartet. In his tone production Lhevinne adapted himself with commendable modesty to the strings. He has a voluminous tone on the piano and it would be an easy matter for him to drown out a violin, viola and cello. His reading of the difficult piano part was plastic, subtle and highly interesting. He invested even the tedious first movement with interest and in the other three there was a steady crescendo; and after the rousing performance of the beautiful finale the four artists received a veritable ovation. It is a pity that Brahms did not write a first movement equal to the other three. This performance was all the more effective, as it came after an ear-splitting novelty in the shape of a new quartet by Suk, the second violinist of the Bohemian Quartet. Abounding in dissonances hideous and ill-sounding, almost à la Schoenberg, the novelty was received with divided interest; about one-fourth of the listeners applauded, another quarter gave vent to violent hissing, while the rest of the audience remained apathetic.

That Englishwoman with the phenomenal voice, Clara Butt, delighted a good sized audience at Blüthner Hall on Monday. As a vocal organ per se, Clara Butt's voice among women is unique. It is not only the volume and quality of her extraordinary low notes which are startling in the masculine effect they produce, but it is also the remarkable evenness and purity of her tones throughout all registers. It is a phenomenal voice beautifully placed. Madame Butt sang an aria by Handel very impressively. The German lied is not her forte, yet Schubert's "Allmacht" as rendered by her made a profound impression. Lighter Schubert songs, like "Auf dem Wasser zu singen," are not adapted to her voice nor to her style of delivery. She was much more effective in a couple of Debussy chansons and in Bourgault du Couray's arrangement of the old Breton folksong, "L'Angelus," which the singer was compelled to repeat. Several numbers in English, including Sullivan's "Lost Chord," made up the final group of the program. The famous contralto will be heard here again next Monday. She was assisted by Harold Craxton, accompanist, and by her husband, Kennerley Rumford, baritone. Mr. Rumford has an exceptionally pleasing voice and an uncommonly refined style of singing and the audience liked him exceedingly.

Norah Drewett gave a concert with the Philharmonic Orchestra at the Singakademie with the assistance of Carl Friedberg, conductor. Miss Drewett's program was unconventional and interesting. It consisted of César Franck's symphonic variations, Saint-Saëns' C minor concerto, Debussy's "Danse sacrée" and "Danse profane" with string orchestra accompaniment and Emilie Blanchet's new concerto for piano, op. 14, this being its first performance in Berlin. Miss Drewett gave highly praiseworthy readings of both the César Franck variations and of the Saint-Saëns concerto. Her vivacious, brilliant style is well adapted to the Saint-Saëns work, which she invested with a great deal of charm and interest. She made the most of its thematic contents and played the passages with remarkable clearness and finish. It was a very plastic performance. The young Irish pianist also gave an excellent account of César Franck's more serious and subdued work. Miss Drewett has always had a strong liking for Debussy and she performed his two dances very convincingly, entering into the contrasting spirit of each with commendable versatility. Unfortunately I was unable to hear the Blanchet concerto because of other concerts, but I am informed that Miss Drewett played this very brilliantly, although the work itself is said to be rather superficial. As a composer Blanchet leans on Debussy.

For the past week and more the billboards have announced that Julia Culp's last recital of this season was sold out and so it proved to be. Beethoven Hall was again filled to the last nook and corner, including every bit of available space on the stage. Madame Culp was in particularly good form and in her singing of a Brahms-Schubert program she displayed again all of those many transcendental qualities that have for years past made her such a great European celebrity. Madame Culp's singing does not call for criticism, since there is nothing to be criticised. One goes to her recitals to enjoy.

That marvelous little Russian violin prodigy, Jascha Heifetz, although he has been before the Berlin public but a few months, is already playing to crowded houses. At his concert on Thursday Blüthner Hall, which seats 16,000 people in the auditorium, was occupied to the very last seat and there must have been 200 people on the stage, while many were turned away at the door. This is as it should be, for we have in this boy a precocious manifestation of genius such as the world does not see more than once in a generation. His playing of the Mendelssohn concerto recalled the palmy days of Sarasate, particularly in the finale. The infallibility of the child's intonation, the clarity of his technic, his sweet, appealing

tone, the beautiful simplicity of his conceptions all baffle description. Sarasate's "Carmen" fantasia, several numbers by Kreisler and the twenty-four Paganini caprices were played as only a great artist can play them, and, of course, at the close came the inevitable encores. Every fiddle student in Berlin must have been present at the Heifetz concert and they all learned something. The child will make his farewell appearance for this season on December 12.

The second work brought out by the new Charlottenburg Opera was Mozart's "Marriage of Figaro." The premiere occurred on Sunday evening and the work has been given nightly during the week. The performance, although far from perfect, was on the whole on a much higher niveau than that of "Fidelio." The orchestra and chorus were excellent. The soloists vary in quality. Eleanor Painter, the young American singer from Colorado Springs, revealed by far the most beautiful voice of them all. She sang the Cherubin arias exquisitely. Jacques Bilk as the Count was heavy and uninteresting, and Hertha Stolzenberg lacks the peppery temperament necessary for Suzanne. Lulu Kaesser as the Countess was very acceptable, while the Figaro of Peter Lordmann

was rather tame. Julius Lieban, who for a quarter of a century was the buffo tenor of the Berlin Royal Opera, sang the unimportant part of Basilio. The mise en scene was admirable. The performance dragged because of the impossible recitatives by Director Hartmann, who has arranged them with accompaniment by the harp and cello. The tempi of Rudolph Krasselt, who conducted, would not always meet with the approval of those who have been brought up in Mozart traditions. The next opera to be produced in the new house will be Weber's "Oberon."

Kurt Paur, a son of Emil Paur, has embarked upon a musical career. He introduced himself to Berlin with the Blüthner Orchestra under the baton of his celebrated father, playing a program to which only a born pianist could do justice. It comprised the Brahms D minor, the Liszt E flat major and Emil Paur's C minor concertos. The youthful artist promises to become a shining light in the musical world, for the qualities that he revealed are of an unusual order. He has a splendid technic, a plastic touch, his readings reveal musical intelligence and taste and he also has warmth and fire. It is an unusual thing to hear father and son together, particu-

larly the son of so distinguished a father. Both Paur junior and senior were received with great warmth.

A program of Russian violin compositions, comprising the Glazounow, the Paul Juon and the Tchaikowsky concertos, was played by Michel Press, the well known Russian violinist, at Beethoven Hall on Friday evening. Press introduced the Juon concerto here several years ago. It can never become popular because of its uninteresting, ungrateful themes and its contrariness to all that pertains to the true nature of the violin as a solo instrument. The Glazounow concerto has been played here by several other Russian violinists, including Elman and Zimbalist. It contains, together with numerous virtues, many trivialities and hardly seems destined to become a favorite with violinists. Press, who is a master of his instrument, played it with great finish.

The city of Breslau has been celebrating the fiftieth anniversary of the founding of its Orchestral Society. Its founder and first conductor was Leopold Damrosch, who remained at its head from 1862 until 1871, when he emigrated to America. Three years prior to 1862 Damrosch had conducted a small orchestra in Breslau, giving popular concerts very much after the style of the Bilse concerts in Berlin. Damrosch was succeeded by Bernhard Scholz, who was conductor of this society from 1871 to 1883. Then followed Max Bruch, from 1883 to 1890, and Raffael Maszkowski, 1890-91. The present conductor is Georg Dohna, a man who, quite contrary to the intentions of the founder of the society half a century ago, inclines strongly toward the classicists. A general reaction in that direction seems to be gradually coming about in Germany. The fiftieth jubilee of the society was celebrated by giving two festival concerts. It was noticeable that no place was found for any modern composer on the programs, which brought the names of Handel, Beethoven, Mozart, Schubert, Wagner and Brahms. The greatest individual success was scored by Eugen d'Albert with the Beethoven E flat concerto. The Wittenberg Quartet played chamber music and there was some excellent singing by the Breslau Singakademie Chorus.

Howell Wilson, of Philadelphia, who is pursuing his studies here with Howard Wells, is a young pianist of unusual gifts and promise. I recently heard him play before a select audience of connoisseurs a program consisting of works by Beethoven, Saint-Saëns, Schubert, Liszt, Rachmaninoff and Chopin. Particularly commendable was his performance of Saint-Saëns' G minor concerto, in which he revealed many admirable pianistic and musicianly qualities. He has a remarkably facile and reliable technic and he produces a beautiful singing tone. These tonal and technical characteristics which Mr. Wilson has acquired during the last two years speak volumes for Howard Wells' method of teaching. Mr. Wilson's style is sincere and sympathetic and he is a feeling as well as an intelligent musician. Chopin's B minor scherzo, Rachmaninoff's "Polichinelle" and Liszt's "Gnomes" were also played in a manner that justifies high expectations for the future of this young American pianist.

The bust of Beethoven shown on page 5 is by Arthur Loewenthal, a young Viennese sculptor who has recently settled in Berlin. Loewenthal is an artist of striking talent. The photograph does not do justice to the original bust in bronze, but one can see at a glance that the conception and execution of this likeness of Beethoven are a work of genius. The original bust is in the possession of Sergei Kussewitzky, of Moscow. Loewenthal has also recently finished beautiful busts of Fritz Kreisler and Franz Schubert.

A full blooded Chippewa Indian named Carlyle Kawbagan has been singing with much success at the Wintergarten, Berlin's premiere vaudeville stage. I heard him there one evening not long since and found him to be the possessor of a beautiful baritone voice quite remarkable for its upper register. There was a lack of higher musical culture in his work, but the organ is one that could be developed under favorable conditions into something exceptional. A pupil of Frank King Clark who heard the Indian seemed also to be of this opinion and he sent him to his master with a letter of recommendation. As a result Kawbagan took daily lessons with Clark during his stay in Berlin and after finishing his vaudeville tour of the Continent in England, which will occupy several months, he intends to come back and take a thorough course with King Clark with a view to going on the operatic stage. Why should not the Indians have good voices, since they are found among other aborigines, particularly among the negroes?

An Indian girl, Miss Aeshby, from Tacoma, has also been attracting considerable attention here in private circles of late because of her beautiful voice and her temperament. She has been studying for the past year with

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Richard Lowe and has made such remarkable progress that she seems destined to success on the operatic stage. She recently sang at one of the weekly Monday afternoon musicales at the home of THE MUSICAL COURIER, when she was heard by Mrs. Beach, the celebrated American composer; Maestro Franz Emerich, Paul Tietjens, Ernest Hutcheson and a number of other prominent professionals. They all expressed surprise at Miss Aeshby's beautiful voice and manner of singing.

Doris Raff, née Gnast, the widow of Joachim Raff, recently died at Munich, aged eighty-six.

It is reported that the first performance in Germany of "Parsifal" outside of Bayreuth will be at the new Charlottenburg Opera House a year from next January.

Paul Tietjens, whose name I mentioned above, is spending the winter in Berlin. Mr. Tietjens' "Wizard of Oz" has had upward of 5,000 performances in America, so



ELEANOR SPENCER.

that it holds a record among operettas of the day. Mr. Tietjens is looking for a libretto, as he would like to write and produce an operetta on a German stage during his stay on this side.

Rose and Ottilie Sutro, the well known American performers on two pianos, will give a concert here next Tuesday, when they will play works by Clementi, Chopin, von Wilh, Liszt and Brahms.

Leila Hölterhoff, the gifted young American soprano, is giving a series of talks on opera stories to children and mothers on Monday afternoons from four to five o'clock at the home of Mrs. Bernhard Goldsmith. Miss Hölterhoff not only tells the stories of the different operas, but plays the principal themes at the piano and sings arias from the works discussed. On last Saturday she was heard at the American Woman's Club in a program of children's songs.

Eleanor Spencer has been engaged by Antonia Sawyer for an extended tour of the United States and Canada, covering the entire season of 1913-14. Miss Spencer attracted considerable attention about a decade ago as a piano prodigy, but since that period she has not been heard in her native country. This will be her initial tour as a mature artist. For nearly ten years past Miss Spencer, who is a native of Chicago, has lived in Europe and for the past three seasons she has been concertizing with great success in all the leading continental and British centers. Among other noteworthy appearances she has had the honor of playing in London with the London

Symphony Orchestra under the baton of Arthur Nikisch, also with Willem Mengelberg and his famous Concertgebouw Orchestra at Amsterdam and with the Berlin Philharmonic Orchestra under Dr. Ernst Kunwald, now of Cincinnati. Everywhere Miss Spencer has been acclaimed as a pianist of exceptional gifts and attainments and as an artist of great charm and sincerity. This American girl is one of the few one-time prodigies who have made good the promise of childhood. She pursued her piano studies chiefly under Leschetizky at Vienna and her playing reveals all of the celebrated features of that school. Since she began concertizing three years ago Miss Spencer has made Berlin her headquarters. She will be heard here with the Blüthner Orchestra on January 20, when her program will consist of Rimsky-Korsakoff's interesting and rarely heard concerto in one movement in C sharp minor, the César Franck symphonic variations and Liszt's E flat concerto.

ARTHUR M. ABELL.

Lhevinne Acclaimed in Budapest.

Music lovers in Budapest turned out in full force to hear Josef Lhevinne on the occasion of his appearance here last month, and they received him with true Hungarian fire and enthusiasm. The appended press notices tell the rest of the story:

Lhevinne was at the instrument in the Royal Hall. His productions are marvelous, inimitable and perfect. Compared to him all other playing seems but perfunctory and all technic one-sided. The richness of his phrasing, the volume of his dynamic registers are dazzling. Sensibility, intelligence, intuition, sovereign technic unite in him in such fashion as is seldom rivalled in similar perfection. He played Bach, Beethoven, Schumann and Chopin. . . . We shall never be able to forget the F sharp minor polonaise. This pompous dance in its ripe dramatic beauty has never before been thus revealed to us; it touched us deeply and held us spellbound, this end not being attained by any absurd arbitrariness or cheap tricks. Lhevinne proved to us that Chopin could be rendered faithfully from the score and that an air of improvisation was no absolutely necessary characteristic of a Chopin interpretation.—Tungotton Magyarorszag, November 16, 1912.

In talking of great artists it were well to avoid the eternal platitudes concerning technic, as this latter is a fundamental condition of true and great art. Lhevinne is an exception in this as well. His technic is so astounding and so unique that it no longer forms a means to higher things, but is a separate art in itself. The soft touch, full trills, the assurance, the sonorous, crystalline, absolutely perfect piano playing the great Russian delighted us with, were both novel and unrivalled. All recognition and all praise fall short of the reality! Rubinstein was his mentor and protector at the commencement of his career. In America he is regarded as the second Rubinstein and it was revealed to us yesterday how worthy he was of this great name—earned in a very short time. The Bach organ fantasy and fugue, with which his program opened, peeled out in veritable organ-like fullness. The Chopin etude in B minor

JOSEF LHEVINNE.
A summer morning's practice.

and a prelude by Rubinstein were a most magnificent performance. The audience received the great artist with unlimited enthusiasm and he had to grant them numerous encores.—Budapesti Hirlap, November 14, 1912.

Lhevinne's art acts on us with well-nigh sensational power. He stands out high above all of those who visited us within the last few years, and his marvelous abilities warrant us in classing him with the princes of the piano. His renderings are stamped by an incredible amount of energy, artistic sensibility, cleverness and noble refinement of taste, his interpretation is replete with musical feeling and deep knowledge. Lhevinne conjures marvels forth from the keyboard! His playing is entrancing, ravishing!—Pesti Naplo, November 14, 1912. (Advertisement.)

Butt-Rumford New York Appearances.

Clara Butt and Kennerley Rumford will sail for America the last week in December, so as to arrive in ample

time for Madame Butt's appearance with the Volpe Symphony Orchestra, of New York, on January 7. The Butt-Rumford joint recital will be given in Carnegie Hall, January 14.

Rudolph Berger in Carlsruhe.

Rudolph Berger, of the Berlin Royal Opera House, whose transformation from a baritone to a brilliant operatic tenor has attracted so much attention in the musical world, has been making appearances in various centers of Germany with extraordinary success. He recently sang the role of Walter Stolzing in a performance of the "Meistersinger" at the Carlsruhe Opera. He was received with the greatest enthusiasm by the public and the following criticisms of the Carlsruhe papers speak for themselves:

Rudolph Berger, of the Berlin Court Opera, is a brilliant operatic star. Although he began his career as a baritone, his voice has so developed in the upper register that he today, beyond a doubt,



RUDOLPH BERGER AS LOHENGRIIN.

must be numbered among our best operatic tenors. His voice soared above the orchestra ensemble and chorus with all-conquering power, while his acting was characterized by knightly pride and dignity. No wonder that the public received such a Walter Stolzing with enthusiastic applause.—Badischer Landesbote, Carlsruhe, November 11, 1912.

We must be grateful to the management of our Court Opera for enabling us to admire Rudolph Berger as Gast in a surpassing performance of Walter Stolzing. His luscious, brilliant and beautiful sounding voice, his perfectly even tone production and manner of breathing, his free and firm high notes and the simplicity of his acting won our greatest admiration. Glorious above all were the lieder, and among these particularly the "Fanget an," which he sang brilliantly. The artist, as a matter of course, was loudly acclaimed.—Badische Presse, Carlsruhe, November 11, 1912.

Zimbalist Will Be Assisted by Franko.

With Nahan Franko and his orchestra to assist, Efrem Zimbalist will make his second Carnegie Hall appearance Saturday afternoon, December 14. The John Powell concerto, a work which the Russian violinist believes to be a composition of extraordinary merit, will have its first New York hearing on that occasion. The program will open with the Beethoven concerto, and close with a group of violin numbers with orchestral accompaniment.

At the Adriano in Rome, the first novelty of the season, a one act opera entitled "Vendetta Cora" is in rehearsal. The music is by Armand Marsik, conductor of the Royal Conservatory of Athens, and the libretto by a Frenchman, Fernand Beissier. It will be followed by Cassone's "Al Mulino" and Cupello's "Una partita a Scacchi."

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CONCERT OF THE ORATORIO SOCIETY.

The first concert of the fortieth season of the Oratorio Society of New York, in Carnegie Hall, on Tuesday evening, December 3, marks an epoch in the history of that organization.

For on that occasion Louis Koemmenich made his initial appearance as the conductor. It was evident from the start that the newly appointed leader is a man of character who has ideas of his own and who knows how to impart those ideas to the forces at his command. The work chosen was Mendelssohn's well worn but perennially fresh "Elijah," and it was because the work was so familiar that the interpretation given it by the conductor stood out in such bold relief. To say that the work of the chorus was beyond reproach would, of course, be far from the truth. There are still too many ingrained habits of slipshod attack, due to the long established custom of Louis Koemmenich's predecessors, for a new conductor to eradicate at the first concert. But these faults were few and far between.

The improvement in the vitality of the choral work was strikingly in evidence. It was clear that Louis Koemmenich meant the attack to be good and it is certain that before long it will be as good as he wants it to be. The light and shade showed in careful contrast, and the care

that tradition has handed down is a matter of opinion merely.

Florence Hinkle was in excellent voice and sang the trying and brilliant soprano arias with admirable expression. Her rendition of "Hear Ye, Israel," was delightful and would have been re-demanded had Mendelssohn not put the superb chorus "Be Not Afraid" immediately and without a break at the conclusion of the solo.

Margaret Keyes sang most sympathetically the lovely music which the composer has allotted to the contralto. "O Rest in the Lord" was certainly encored, though the singer wisely considered the lateness of the hour and refrained from a linked sweetness too long drawn out.

Paul Althouse had ample opportunity to display the brilliancy and beauty of his tenor voice. His singing of "If With All Your Hearts" was not only true to the best traditions, but had the interest of a young and unstrained voice to help make it a pleasure to those who are only too familiar with the music. Paul Althouse's diction is admirable also.

As for the Elijah of Clarence Whitehill it is impossible to add to the praises already heaped upon this artistic creation. This singer's ripe experience and high intelligence would make any performance of Elijah memorable (even if the singer had not a well trained and skillfully managed baritone voice at his service. Edith Kruse gave a pleasing and satisfying account of the music written for the Youth.

More than a word of praise is due F. H. Comstock, the indefatigable treasurer of the Oratorio Society, for the time and energy he has put into the managerial work of the organization, and without which the best laid schemes of conductor and chorus would fail.

Unmusical Critics of Music.

36a State Street,
BROOKLYN, December 3, 1912.

To The Musical Courier:

This article must not merely be taken as complimentary to the very able editorials written by Marc Blumenberg, even if it is inspired by the very sensible views which the gifted writer illustrates when he speaks of the work of a composer, an interpreter, or even of the person who is supposed to be necessary to inform the public how much or little right it has to express its own impressions in musical matters. I mean the critic. If I wished to write a complimentary article, then I would dwell on all that THE MUSICAL COURIER has done to elevate the taste for good music in this country, but I wish to write something uncomplimentary to the articles which daily are presented to the public in our newspapers under the pretentious heading of "musical criticism." It is, of course, very important that we should have an authority like THE MUSICAL COURIER to keep watch over those newspaper critics for the technical purpose of correcting such "mistakes" as we often find in regard to compositions played—Mendelssohn's "Spring Song," for instance. That joker-critic became mixed up with the so-called "Spinning Song," as pointed out in an article in yesterday's issue of THE MUSICAL COURIER.

The advancement of musical taste and knowledge has been enormous during the last twenty-five years, and I can only explain the reason for it by rejoicing in the fact that (un)musical criticism in our daily newspapers is the only thing which the public does not read, and thus, in spite of the money paid to the "critics," it does no harm. The modern newspaper is well equipped with a statistical department, the object of which is to ascertain the paying quality in all its departments, and I do not think that it will take long before capital invested in the enterprises will find out that it derives as little benefit from newspaper music critics as does the public. Very truly yours,
ERNST BYSTROM.

Enterprising James E. Devoe.

John McCormack, the noted tenor, assisted by Charlotte Maconda, soprano, and Spencer Clay at the piano, appeared in Detroit, Mich., Thursday evening, December 5, under the local management of James E. Devoe.

Mr. Devoe, always entertaining, demonstrated, on this occasion, unusual foresight in the way of advance publicity for the McCormack concert. Musical patrons of Detroit and vicinity received through the mail a large card upon which was printed the seating plan of the Armory and the price of the seats, also the McCormack program and an order blank to be filled in and returned to the management stating the accommodations desired. It represents up to date methods on the part of James E. Devoe, who is responsible for supplying Detroiters with their best musical fare.



LOUIS KOEMMENICH.

Helene Maigille, Teacher of Many Singers.

Helene Maigille, whose work as a teacher of artistic singing has earned recognition for her in exclusive circles, has rented a studio in Aeolian Hall, New York, and will be located there the first of January, 1913. During the past fifteen years, Madame Maigille has taught successfully in New York, Brooklyn and Philadelphia. She is one of the representative teachers of bel canto, as illustrated by her pupils in opera and concert and also by teachers who have been trained for their work at the Maigille studios.

Madame Maigille was the friend and one of the favorite pupils of Rosina Laborde (teacher of Emma Calvé and Marie Delna), and for a year Helene Maigille lived at the Laborde residence in Paris. She, however, studied several years with Madame Laborde, and later when Maigille pupils were sent over from America to be coached by Madame Laborde in Paris, the celebrated French vocal authority was emphatic in expressing her admiration and wonder in the work accomplished by her American representative in placing voices. On one occasion, Madame Laborde wrote her personal endorsement of Madame Maigille's gift for teaching, declaring that she possessed "nothing less than genius in the difficult art of developing voices."

Among the stage favorites who have studied at some time in their careers with Madame Maigille are Grace George, Sabery D'Orsell, Irene Hobson, Olive Celeste Moore (now Mrs. A. S. White, retired and living in Paris), George M. Vail and Algernon Tassin. Among the Maigille concert and choir singers are Alice Michner Goff, Mary Thornton and William J. Johnson. Madame Maigille is also the teacher of Frank Homa Leonard, tenor, who is now one of the prominent lecturers of the Christian Science Church (Mr. Leonard is connected with the First Church of Boston). Isabelle Davis Carter, of Chicago, also prominent as a Christian Science practitioner and possessor of a beautiful mezzo soprano voice, is a Maigille pupil.

Elsa Norton, of Philadelphia, a soprano of great promise, whose voice was trained by Madame Maigille, is in Paris now coaching with Trabadello. Besides her many professional pupils, Madame Maigille has taught the daughters and sons of many families prominent in society. The Gibsons, Bullitts, Beattys, Brocks, Buckmans, Brintons, Buzbys, Budds, Norths, Nortons and Marshalls, of Philadelphia and vicinity; the Almiralls, the Coredukes, Fairchilds, Frosts, Knights, McAlpines and Newcombs, of New York; the Duponts, of Delaware; the Dutchers, Humphries and Pattisons, of New Jersey, are names that are recorded upon her schedules, and at

some time members of these families have taken lessons from her and some are still among her loyal pupils.

Madame Maigille was a Miss Carter before her marriage; her father, the late Samuel Carter, was an officer



HELENE MAIGILLE.

of the New York Consolidated Gas Light Company, and her brother, Robert Anderson Carter, now is the vice-president of the company. The Carters are descendants of an old English family; on her mother's side Madame Maigille is a descendant of the Wakemans, whose prominence started during the reign of King Henry the Eighth.

Besides teaching professional singers in New York, Madame Maigille will plan a series of lecture-recitals for teachers, during which she will have her pupils demonstrate her method. Although too soon to announce, it is quite likely that Madame Maigille will have a summer session in New York during 1913. A number of leading New York families are interesting themselves in her work for the winter.

A Galston Tribute.

J. McClure Bellows, the distinguished musical critic of the St. Paul Pioneer Press and Dispatch, has the following to say of the Munich pianist, Gottfried Galston:

Gottfried Galston, the Viennese pianist, about whom so much has been written and said—the pianist over whom New York cast aside its indifference and fairly enthused, while Chicago and Milwaukee arose in demonstration of their approval—appeared here last night in recital before an audience which should have been three times its actual size, and in the final word of Cesar's celebrated phrase he may be said to have "conquered." When the moment of expectation was highest and the medium tall, thin and gaunt young man with nervous step and gesture stepped out upon the stage, which was empty save for its ebony case instrument with raised lid, there was a silence that fell over the assemblage of people scattered through the large auditorium that was almost breathless.

Seating himself abruptly at the piano the performer began the monumental prelude and fugue in D major by Bach, which Busoni, his master, has arranged. It was a masterful exhibition of technique and tempo, perilously deep in mode and sense, pressing on and onward with restless precision, undeviating in its course to the natural final phrase of repose and ending. This was followed by the Liszt sonata in B minor—incorrectly programmed as C minor. It was here that the tremendous artistry of the player displayed itself to the fullest extent. From the mathematical and deep tinged prelude and fugue of Bach to the highly pianistic music of the greatest of all the composers save Chopin, for that instrument, is a degree of contrast striking as it is severe.

Last, it will be recalled, wrote but one real sonata, the one played last evening. The so-called "Dante Sonata" is quasi-fantasia, and is more in the form of the "symphonic poem." The B minor sonata is built upon one dominant idea and progresses through its shades of tempo with blending and uninterrupted succession. It is difficult to tell where its large ends and the fugato begins, or at what point the allegro is ushered in. Written before the creations of Wagner's ripest genius took form, the sonata is almost uncanny in its prophetic enunciation of the themes of "Parsifal" and the rest. It foretells the pathetic story of Wagner's discipleship and the self immolation of Liszt himself, which was to follow. "He must increase, while I must decrease."

The prophetic majesty and orchestral wealth of tone color which characterize the sonata were sensitively and nobly reflected by the player, who put his whole soul into the work. After the titanic Liszt number yet another surprise awaited Galston's hearers; this time it was six preludes, the berceuse, waltz in D flat and the polonaise in A flat by Chopin, a group that was later followed by the same composer's nocturne in F sharp major and four etudes, the Nos. 2 and 12, op. 10, and the Nos. 3 and 3, op. 25.

The distinct "piano tone color" or clang tint of the brilliant and poetic Pole were produced with subtle refinement of touch, excellent mood, not so sentimental as feeling, and tinged with a strange passion that gave life to every number. The stately polonaise, the wild abandon of the waltz, the dreamy atmosphere of the nocturne, all were given with exquisite sense and refinement of technique. The difficult "tempo rubato," or groups of ornamental notes which occur so frequently in Chopin, bearing no numerical relation to the regular rhythm of the piece, which throbs on below; broken up into figures of four, three, five, seven, nine or almost any number of notes, yet to be played with a certain continuity and still freely, so that the first and the last notes of the whole ornamental phrase fall in with the corresponding notes of the rhythmic figure, shot through with "accidentals," as with all the colors of the rainbow, all this Galston did with a finesse that was marvelous for its evenness of execution. The somewhat artificial "Etude de Concert" of Rubinstein concluded the very remarkable program.

Galston is without question one of the great pianists of the world today. He is great intellectually as well as temperamentally and technically. He has marvelous power of concentration and everything he does is obviously the result of thought. He belongs in the class with Busoni and D'Albert.—St. Paul Pioneer Press, November 19, 1912.

Thanksgiving Service at Dallas.

The Thanksgiving musical service of the First Baptist Church, Dallas, Tex., had the valuable assistance of Will A. Watkin, organist. The thoroughly enjoyed program was as follows:

Doxology	Congregation and Choir
Invocation	Dr. Truett
Organ, An Old Hymn (transcription)	Wenham Smith
Anthem, Thou, O Lord, Art Our Father (from The Prodigal Son), Sullivan	
Solo, Sweet Home of the Angels	Robert A. King
	Mrs. F. R. Little
Hymn, America	Congregation and Choir
Offertory—	
Humoresque, op. 101, No. 7	Dvorak
Jubilate Deo	Silver
Solo, Come Unto Me (from The Messiah)	Handel
	Zona Mac Griswold
Anthem, Spirit Immortal (from Attila)	Verdi
	Mr. Scott, soloist
Organ, Tollite Hostias, final chorus from the oratorio of Noel, Saint-Saëns-Gigout	
Benediction	Dr. Truett

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Simpson in Moscow and St. Petersburg.

Moscow and St. Petersburg, in August, 1912.

When THE MUSICAL COURIER traveler reached Moscow after the strange experience among the Crimean Tatars of Tschufutkaleh and Bachtchiserai the usual summer institutions of people's Russian opera and garden symphony looked pale. Some days were required to develop interest in Moscow again. It was the traveler's misfortune that Ellen von Tideböh, the paper's regular correspondent at Moscow, was not in the city. She was reported spending the vacation in Baltic territory around Riga. This accomplished woman had been met in conference two years ago at Samara on the Volga, some seven hundred miles southeast of Moscow. At that time it was observed how comprehensive was her knowledge of the Russian music and how broad her personal acquaintance among the country's distinguished artists. She had much other correspondence in hand and was writing for publication in five languages, including the English, French, German, Russian and some other. In her recent summer absence the visiting correspondent in Moscow took the liberty to help himself to anything he could see or hear.

For the future popular giving of grand opera in America, the two so-called people's houses (Narodny Dom) of Moscow and St. Petersburg carry a clear and important lesson. Both of these are garden enterprises. St. Petersburg opera is given in a plain, fully enclosed hall, with large orchestra pit and very large stage. Moscow's opera is given in a pavilion, wherein the public has the partial weather protection of a great roof but no side walls. A thousand or fifteen hundred people may be seated and hope that no wind will blow rain in, and that the rain on the roof will not overbalance the original orchestration in the opera of the evening. The stage and dressing rooms are substantially housed. The orchestra pit is walled, yet the men are protected at the sides only by the glass windows which extend out for a few feet from the main building. The Moscow and St. Petersburg people's opera are true garden enterprises in that various other entertainment is provided. In Moscow the public pays twenty kopecks (ten cents) as admission to the garden and each

seat is taken the extra rates are about the same as at Moscow, though at St. Petersburg they have free use of the cheap opera glasses which are placed in leather pockets at the back of every seat. The St. Petersburg free concession principally includes the further promenade in the garden, where may be other program features for non-opera goers. In the St. Petersburg house the city has strict supervision over the catering of beverages and cold and warm food, especially fixing all prices



THE MOSCOW ST. XAVIER CHURCH.

Viewed toward the southwest from the south side of the Kremlin enclosure. The Moskva River flows below the Kremlin and the church.

at an unusually low basis. It will immediately occur to the traveler that in all of his experience in Russia this is about the one place he has found where he is not likely to be overcharged. In very truth the Russian tradesman likes money and he terribly regrets any necessity of giving change. So at the Moscow Narodny Dom he doesn't give any. That is, the traveler will do well always to count what little there is still coming to him. The chief non-operative features at the Moscow garden are two military bands, which begin whooping things up when the opera has intermission. One of the bands plays for the pure joy of playing, the other serves as motive power for a small dance pavilion which can work only at the intermissions of the opera. If the old Russian writers of opera didn't have these intermissions in mind, the present regisseurs do some brisk scheming to make the pauses come around in great regularity.

Since opera organizations in other parts of the world have exciting races between receipts and expenses, it must be assumed that the salary lists for the orchestra and singing personnel of the Moscow and St. Petersburg People's Operas are in nowise princely arrangements. When the present traveler was in Moscow two years ago, the conductor at the Narodny Dom invariably read the operas from piano score, and the men played from hand copied notes. This year a wave of prosperity had permitted the conductor to have real conductor's scores, while most of the men played from printed notes. This prosperity may have come in through the same door as the present conductor, Saradjeff, who is said to be a man of means. At any rate, the wave had not yet made the 400 miles to St. Petersburg, for there the conductor was still reading Rubinstein's "Dämon" from piano score, and the men were playing from written notes which were old a long time ago.

Those Russians who feel pride in their imposing winter operas and ballets of the St. Petersburg Marien Theater and Moscow Grand Operas, may not concede any importance at all to these summer operas. Yet the results attained have definite value in themselves and in the musical education they represent. The people's repertoires include a small few of the Italian and French, such as "Faust," "Carmen," "Rigoletto," "Traviata," but the greater value lies in the industrious giving of the Russian pioneers, Glinka, Dargomirshy, Rubinstein, Moussorgsky and Tchaikowsky. When one observes that Tchaikowsky's "Pique Dame" and "Mazeppa" contain much of the very best music he ever wrote, and that these works hardly appear in the repertoires of any non-Russian countries, the practical value is apparent without once stopping to ask about the exact artistic status of the performances.

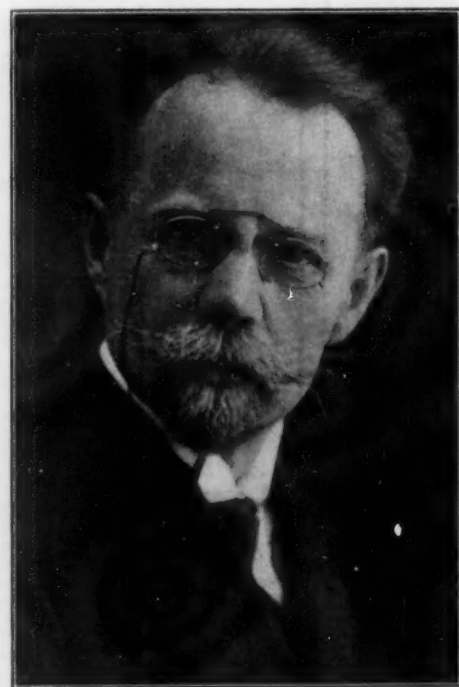
Fortunately, the renditions are at least adequate to give definite knowledge of the works and sometimes the giving reaches a very satisfying grade of excellence. It just happens that the present Moscow solo personnel has a few less satisfactory singers than were regularly appearing two years ago, and one must also observe that Mr. Saradjeff is much less magnetic than the conductor who was formerly there. The difference is especially apparent in the poetic writing of Tchaikowsky's masterpiece, the "Pique Dame." Nevertheless, Saradjeff is a conductor of routine, and an orderly performance may be regularly expected. The Russian operas given are Glinka's "Russlan and Ludmilla" and "A Life for the Czar," Dargomirshy's "Rusalka," Rubinstein's "Dämon" and "Nero," Moussorgsky's "Boris Godounow," Tchaikowsky's "Eugen Onegin," "Pique Dame" and "Mazeppa." All of these operas carry particular folk character in some part, and most of them are on typical Russian subjects, so that the chorus and the small solo ballet are likely to have work in every opera.

On the birthday anniversary of the youthful Czarewitch, on August 12, the Moscow Opera gave Glinka's "Life for the Czar." When the curtain arose, the entire solo and choral ensemble filled the stage, in the center of which was a handsome picture of the birthday child. Twice the great ensemble sang the Russian national hymn in impressive beauty, amid stormy approval of the assemblage. It was noticed that the principal tenor was not content with the established melodic leading, but for the close of each verse took another contrapuntal device which still seemed beautiful and appropriate in so large ensemble. Glinka's later opera, "Russlan and Ludmilla," had been given the evening before. The general reader may be reminded that "A Life for the Czar" was the composer's first opera (1836), the other following six years later. The "Life for the Czar" has particular local interest in Moscow, since it has the Kremlin for a part of the background. The simple story is that the future martyr, Ivan Susanyin, has an adopted waif, Vanya, and a daughter, Antonide, who is wife of Sabinyin. Sabinyin returns from Moscow and relates that the Poles have been banished and the people have named Michail Fedorowitch as future czar. The Poles plot to make way with the young ruler-



JULIUS CONUS.

may stand at the sides and front of the pavilion, hearing the opera without further charge. If a seat is desired within the inclosure the extra cost is from twenty cents possibly to two dollars. In St. Petersburg the admission to the main inclosure is only ten kopecks and, as at Moscow, some hundreds of persons may stand at the sides of the hall, hearing the opera without further charge. If a



GEORGE CONUS.

elect. One of their number, sent to find the czar, falls upon the father, Susanyin. The Poles demand that Susanyin guide them to the czar's retreat. Instead he sends Vanya to warn the czar and he himself leads the Poles into the forest where they murder him. A multitude

NORAH DREWETT

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gathers in Moscow on the famous Red Place before the Kremlin, when Vanya and Antonide appear and tell of Susanyin's death as a martyr. The bells of the Kremlin announce the czar's approach to the city, whereupon the multitude proclaims welcome. Both of the Glinka operas have much beautiful music in strong, national Russian character, and the operas constitute satisfying entertainment if one does not object to the sadness which pervades, not only these, but all, Russian operas by all composers.

There is no lack of other summer entertainment in Moscow and St. Petersburg. For Moscow the one important symphonic organization has been the Sokolnichny Krug (circle), but the Narodny Dom was this year giving a series of symphonies under Saradjeff. The announcements for the concerts and all garden and operetta enterprises for Moscow are issued through the thrice weekly pamphlet, Theater. Then one may see that in addition to the Narodny Dom and Sokolniki gardens, there are the more or less important theater gardens of the Eremitage (probably the best), the Aquarium, Tivoli, Zoological Garden, New Sokolniki, City Garden, Renaissance, Amusement Garden (Potyeshny) and Locino Ostrowskaya. For the vicinity of St. Petersburg the famous Pawlowsky Voksal easily holds exclusive place for summer symphony, though another series, probably strongly encouraged by the piano houses, may be gaining in attention. As in Moscow, a host of other gardens, varieties, operettas and bouffes are available to the amusement seeker. All of these are arranged on continuous performance schedules of operetta, drama and variety programs in different parts of the gardens. Most establishments in Moscow also arrange occasional entertainments for morning or afternoon, these generally coming as entertainment for children and any who have leisure to give up their money during the day. In company with an interesting married couple of American, music loving tourists, casually picked up in the city, THE MUSICAL COURIER traveler heard a symphony concert at the Sokolnichny circle. The conductor was B. M. Sokolowsky-Tchigirinsky, the men were of the celebrated orchestra of Sergei Kussewitzky. The program had the Tschaiakowsky "Pathetic" symphony, the "Gruni" song from Serow's opera, "The Enemy's Power," sung by Madame Oleshkewitch, and Rimsky-Korsakoff's symphonic suite, "Scheherazade." Mr. Tschigirinsky may not be considered an authoritative interpreter of the "Pathetic" symphony, yet the men played for him in verve and tonal finish, bringing out many enjoyable episodes. A visitor could easily mark the difference between Russian Tschaiakowsky and German Tschaiakowsky, which represents the same difference as between German Mozart and Italian types have all the best of the contest. But let



INNER VIEW OF THE ST. XAVIER CHURCH, With the right choir loft low down in the picture. The service begins with a rising ball of fire, arranged by the burning of a cord which is hung from the center of the altar.

nobody suspect that he could reform the Germans. They would not play nor sing in the flowing lyrics if they could. The fact becomes apparent beyond all doubt when a singer works in opera under a German conductor. For the "Pathetic" symphony, the quicker, lighter, yet animated Russian manner is designed to cover up whatever innate musical weakness of material that occasionally endangers the work. On this question of inspiration, the correspondent was drawn into a soulful, intermittent, three-day discussion with the interesting Americans, who really knew a tremendous amount of good music, but were thoughtlessly assuming that Debussy and the particular Tschaiakowsky of the "Pathetic" symphony were pinnacles in modern repertory. It seemed to be in vain that the music reporter

argued for the thicker, closer-boiled music of Brahms and Reger. Debussy may be writing universally beautiful music in miniature, but decidedly of an invertebrate type that will work unending damage through an army of less talented imitators. As to Debussy's extraneous scales, the principal whole tones were in print by a third-class Russian composer some years before Debussy published similar effects. For Debussy's other prime characteristic in writing the incessant trill-tremolo mood fixers, Liszt wrote great volumes of that kind of music some decades earlier. The prime value of the Debussy practice may be vested for a long time in his own music, as written by a man of fine spirit who happened to find among elements already existing a combination best adapted to his quality of inspiration. This discussion in Moscow fortunately did not lead to disruption, but the correspondent felt that he was finally looked upon with the pity due one who had become a very reckless and wayward man.

A study of the new composition lists of the Russian publishers shows a very unusual activity in the one great house of Jorgenson & Co., in Moscow. The announcements for 1912 were not in print, but the correspondent was given permission of unrestricted browsing in the

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house book where the accepted composer and future composition names were entered. The combination of Russian script, Russian composer and composition titles was terrific, so that the visitor was often required to call for help, which was each time promptly granted. In a number of these laborious sessions it was possible to collect a mass of memoranda which may include most of the important works about to issue. Nevertheless, various valuable works may have been overlooked. Of orchestral works there are A. Taneieff's third symphony, op. 36; N. Tscherepnine's piano concerto, op. 30; Rimsky-Korsakoff's introduction and cortege from "Le Cogdior"; W. Rebi-koff's "L'arbre de Noel," for strings; an orchestral score to Glinka's overture to "Russlan et Ludmilla"; Ludomirsky's "Danse Orientale"; S. Wassilensky's poem, "Garden of Death"; Strawinsky's scherzo fantastique; a score to Arensky's suite, op. 7; Spendiarioff's "Danse Ancienne"; Wassilensky's G minor symphony; M. Gnessin's symphonic fragment after Shelley, op. 4; four tableaux from Rimsky-Korsakoff's "Golden Cockerel"; Ippolitoff-Iwanoff's Armenian rhapsody, op. 48; H. Arends' ballet suite, "Salambo"; Cui's F major scherzo, op. 82; Liadoff's "Danse de l'Amazone," and shorter works and excerpts by Snellmann, Pachulski, Wassilensky, Stradinsky and Kalinnikow. The chamber music includes Rimsky-Korsakoff's F major quartet, op. 12; quartets by I. Rotchinsky, op. 17; B. Zolotareff, op. 25; A. Bustian's op. 13; A. Krein's quartet poem, op. 9; S. Taneieff's piano trio, op. 22, and string trio, op. 21; Kalinnikow's two miniature quartets with contrabass ad libitum; piano trios by Zolotareff, op. 28, and Sobeneieff, op. 4; R. Glière's duos for cellos, op. 53, for contrabasses, op. 32, four pieces, op. 35, for oboe and pianos. There are further, Cui's piano and violin sonata, op. 84; also such sonatas by L. Nicolaieff, op. 11; S. Barmotin, op. 14; W. Butzow, op. 7; Th. Akimenko's second sonata, op. 38b; M. Ostroglazow's op. 10; Jul. Conus's paraphrases on Brahms' dances, Nos. 2 and 4; Barmotin's suite, op. 11, and R. Glière's dozen solo pieces, op. 45. The works for cello and piano embrace N. Potolowsky's sonata, op. 2; Akimenko's sonata, op. 37; M. Gnessin's sonata ballade, op. 7; Glière's dozen album leaves, op. 51; A. Jurassowsky's sonata dramatique, op. 3. The wind instruments get A. Nekolaky's flute concerto, op. 34, and Tscherepnine's six quartet pieces for horns. For two pianos there are Nicolaieff's variations on four notes, op. 14, his suite, op. 13; M. Lhevinne's concert valse, op. 25, and polonaise, and six pieces, op. 41, by Glière. For piano solo, from among the mass of material one notices P. Khvostchinsky's sonata, op. 7; Akimenko's sonata fantastique, op. 44; Pachulski's second sonata, op. 27;

C. Prokofeieff's sonata, op. 1; B. Sabaneieff's E flat minor fugue, and a voluminous material of etudes, solos and various forms by Glière, George Conus, Rebi-koff, Panschenko, Akimenko, Goedicke, Tscherepnine, Cui and others. The vocal solo literature embraces many dozens of songs by Cui, op. 75; Jul. Engel, op. 5, 6; W. Biozow, op. 2; Goldenweiser, op. 9; Glière, op. 18, 27, 28; B. Sokolewsky, Ippolitoff-Iwanoff, op. 45; N. Medtner, B. Scheremetyeff, B. Zolotareff, C. Pantchenko, op. 44; B. Lebedour, A. Olenin, Arensky's op. 71; P. Reptschitzky's op. 21; Gnessin's op. 2, Cui's op. 76, B. Davidoff, Wassilensky and very many others with large contributions. There is a very large output for the Russian Church, which music is not here tabulated.

The A. Gutheil press for 1911 and 1912 showed Gretchaninoff's second symphony, Rachmaninoff's third concerto, and "Toteninsel," his thirteen songs, op. 34, and several piano tableaux, op. 33. M. Bagrinowsky's fantastic miniatures in Russian fables, op. 1, Liadoff's five Russian songs for woman's voice and orchestra. Other songs with piano include seven by Bagrinowsky, the fifteen of op. 47, 48, by Gretchaninoff, a dozen by A. Iorasowsky, the continuation of the favorite Gypsy song collection. There is further Rachmaninoff's twenty-number liturgy, op. 31, for four voice mixed chorus and piano.

The Russian Musical Edition, established in 1909 by Kussewitzky and colleagues, had begun with important symphonic and chamber works by the best modern Russians, as Scriabin, Geo. Conus, A. Goedicke, S. Taneieff, G. Katuar, N. Medtner, L. Rudolf, Biozoff, Tchesnokoff and Krein. The first supplement to the original publication list shows Scriabin's large orchestral poem, "Prometheus," with piano; Taneieff's concert suite, op. 28, for violin and orchestra; Goedicke's piano quintet, op. 21; Medtner's G minor piano sonata, op. 22, and fairy sonata, C minor, op. 25; also choruses and songs by Taneieff, Miaskowsky and Streicher. The same firm issues a catalogue of 500 post card photos of the world's famous musicians of the present and the past. The Russian list includes many that are often difficult to obtain.

Those pilgrims who would visit the graves of Russia's great composers may do so conveniently in St. Petersburg. The single churchyard of the "Lavra," about fifteen minutes' ride from the heart of the city, has nearly all of the older set—Glinka, Dargomwirschy, Moussorgsky, Rubinstein, Borodin and Tschaiakowsky. The churchyard is only a small one and the graves of these and other famous and less known men are crowded closely, though the composers are not all in the same part of the enclosure.

The famous antiphonal choirs of the St. Xavier Church in Moscow may be heard by summer tourists who have a few days' time in the city. The choirs have only male



DARGOMWIRSHKY.

voices and no organ or other instrument is used. The correspondent has been present several times for the Saturday evening service from 7 to 9. On the visits of two years ago the traveler was struck by the occasional unique way in which the leader of the service carried the choirs into distant keys. The procedure consisted in ending each of a succession of phrases a trifle higher, in effect as of singing the last note out of tune. These alterations in pitch continued until the desired new pitch was reached, when the choirs joined the leading voice. The same procedure was observed a few days later in Nijni Novgorod. In this summer's service at St. Xavier that manner of modulation was not once employed. In very close observation for all the frequent modulations through two hours' almost constant singing in interchange and ensem-

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ble of the two choirs the modulations were found in every case to be within ordinary harmonic means and only to closely related keys. The magnificent church of St. Xaver was erected in gratitude for the deliverance from the forces of Napoleon in 1812. EUGENE E. SIMPSON.

Ayres-Holding Recital.

Two young American artists gave a joint recital at Witherspoon Hall, Philadelphia, Tuesday evening, December 3, the one, Cecile Ayres, a very talented pianist, and



CECILE AYRES.

the other, Franklin Holding, a violinist, who created a furore last winter on the occasion of his first appearance.

Miss Ayres was heard in the sonata, op. 22, Schumann; toccata, Lechietzky; etude, Liszt, and toccata, Saint-Saëns.

Mr. Holding played the D minor concerto, Bruch; "Albumbblatt," Wagner; "Gondoliera," Ries; "Caprice Viennois," Kreisler, and "Rondo Capriccioso," Saint-Saëns.

It will be seen that this is a program of merit. Both artists created a large amount of enthusiasm with the au-

him the ability to play the most difficult pieces, and the impression he creates is one of earnestness and devotion to his art. He is now one of the few American violinists of whom his compatriots can be proud.

The accompanist of the recital was Max Herzberg, in whom Mr. Holding had an able assistant, for Mr. Herzberg plays with rare intelligence and is a musician whose accompaniments are of marked assistance to the soloist.

The concert was under the management of Antonia Sawyer, under whose direction the two soloists are concertizing.

Honors for Stokowski.

Mr. and Mrs. Leopold Stokowski continue to get the lion's share of entertaining in Philadelphia, the most conspicuous feature of the Thanksgiving week being a splendid reception given by Mr. and Mrs. Alexander Van Rensselaer at their beautiful country place at Camp Hill, Fort Washington, Pa., on Wednesday afternoon, November 27, at which an extremely interesting program was rendered in which Thaddeus Rich, the concertmaster, Herman Sandby and a group of a dozen of the best strings in the orchestra took part, with Namara-Toye, the coloratura singer, as the soloist. Special trains were run out to Camp Hill for the reception and the occasion was notable in every way, the leading members of Philadelphia society in the city and suburban life crowding the great hall and drawing rooms of the beautiful Colonial house in honor of the new conductor and his wife.

Probably one of the most significant functions from a musical point of view was the reception given by the active members of the Philadelphia branch of the German Directors of the United States of America in the Junger Männerchor Hall on Saturday evening, November 23, after a brilliant concert of the orchestra at the Academy of Music. Before the reception to Mr. Stokowski the German Musical Directors attended the concert at the Academy of Music in a body, and they expressed their enthusiasm over the concert under Mr. Stokowski's direction in no unmistakable terms. In addition to the conductors who were present, a group of distinguished German-Americans also attended the concert and took part in the reception, among them being Dr. C. J. Hexamer, president of the National German-American Society; Professor Learned, of the University of Pennsylvania, while at the Sangerfest Hall most of those prominent in organizing the recent twenty-third National Sangerfest, held in Philadelphia, at which contest the Philadelphians won the Kaiser prize, were present. From the Orchestra Association were Andrew Wheeler, Charles A. Braun and Harvey M. Watts. The reception was in the hands of Eugen Klee, president; Herman G. Kümme, first vice-president; Emil F. Ulrich, second vice-president; August Busche, secretary; Carl Clemens, treasurer.

Carl Ends Series of Recitals.

Dr. William C. Carl gave the 151st and the last of the fall series of his organ recitals on Monday evening at the "Old First" Presbyterian Church, New York, assisted by Mrs. Reba Cornett Emory, soprano, and Sergei Kotlarsky, the Russian violinist of the Caruso tour. The program was an unusually interesting one and gave great pleasure to an audience that filled every corner of the church. Dr. Carl's selections included, besides classical pieces by Bach and Handel, a new "Pastorale Champenoise" by Theodore Dubois, and an "Idylle Piffaro," which he rendered with great beauty of tone. Guilmant's "Marche Nuptiale," played at the wedding ceremony of King George, was brilliantly executed, and so were a new "Even Song" by Easthope Martin, and a Scotch impromptu by Jacques Lemmens. The "Hallelujah Chorus" from "The Messiah" was magnificently played.

Mr. Kotlarsky played exceedingly well his numbers for the violin, and Reba Cornett Emory's beautiful voice was heard to advantage in the aria from "The Messiah."

The program follows:

Preludium in G major.....	Bach
Pastorale Champenoise (new).....	Dubois
Idylle Piffaro.....	Ernest H. Smith
Gloria in Excelsis Deo (new).....	Henry M. Dunham
Violin Andante from Concerto.....	Bartholdy
Sergei Kotlarsky.	
Sonata for organ in C minor.....	Salomé
Christmas Pastorale.....	Guilmant
Aria, Rejoice Greatly (Messiah).....	Handel
Reba Cornett Emory.	
Even Song (new).....	Easthope Martin
Scotch Impromptu.....	Jacques Lemmens
Violin—	
Le Cygne.....	Saint-Saëns
Ave Maria.....	Schubert-Wilhelmj
Sergei Kotlarsky.	
Hallelujah Chorus (Messiah).....	Handel



FRANKLIN HOLDING.

dience, which seemed to discriminate and know what is good music, and many encores were demanded. Miss Ayres is equipped with ample technic and has a splendid grasp of the keyboard, playing with intelligence and musical discrimination.

Franklin Holding, who made his first appearance in America last season, is fast growing in favor. He produces a beautiful tone; his command of the violin gives

"My husband won't believe a thing I tell him any more."

"Why's that?"

"I can't explain it at all. It started right after I told him a woman wrote 'A Song Without Words.'—Exchange.

LOS ANGELES

LOS ANGELES, CAL., November 23, 1912.

Two unique musical societies of Los Angeles are the Lyric Club (women's chorus) and the Ellis Club (men's chorus), each conducted by J. B. Poulin. They are unique because the concerts are entirely complimentary and supported by subscription. No one can buy a ticket to an Ellis Club or Lyric concert. The entire seating capacity of the Auditorium is taken by subscribers and friends of the club, and a ticket can only be secured as a gift. The Ellis Club gave its first program Tuesday evening, November 19, to a crowded house. The club numbers about eighty men, and sings as only a body of well drilled men can sing. Mr. Poulin does not aim for only voice, but works for quality first. But they are not lacking in dynamic force, the only time any lack was felt being in the Beethoven hymn, with the big organ accompanying. Throughout the evening the attacks were sure and easy, the pitch true, and the soft passages given with delicacy and clearness. Mr. Poulin got many charming effects with the men, and the frequent applause attested the popularity of the club. A very graceful thing was the rendering of Sullivan's "The Long Day Closes," which was a favorite of the late Charles J. Ellis, founder of the club, and was given in memoriam to him. During its rendition the audience stood. This number was sung at the first concert, July 10, 1888. Kathleen Lockhart, a young soprano, with a light, fresh voice, sang twice, and was warmly recalled. The club soloists were William James Chick and Frank Collier, baritones, and G. H. Whitaker, tenor. Mary L. O'Donoghue was accompanist, and Ray Hastings, organist. The following excellent program was given: "The Kavanagh" (Frederick Field Bullard), "Farewell to Summer" (Arthur Foote), "The Crusaders" (Chadwick), "Ballade de Nedda" from "Pagliacci" (Puccini), Miss Lockhart; "Omnipotence," "The Long Day Closes" (Sir Arthur Sullivan), "Cavalry Song" (Gaines), "In the Night" (Liebe), "Serenade" (Richard Strauss), "Ode to the Sun" (Georges), "Ecstasy" (Rummel), Miss Lockhart; "An Owl Sat Up in a Chestnut Tree," "Song of the Camp" (Chadwick), "Marche Funebre."

The Los Angeles Symphony Orchestra, Harley Hamilton, conductor, gave the first concert of the sixteenth season Friday afternoon, November 22, at the Auditorium, with Blanche Ruby, soprano, as soloist. Mr. Hamilton has labored all these years to give Los Angeles at least a few symphonic concerts each season, and has been faithful against great odds. There is no doubt that a good orchestra is the very basis of the musical life of a community and every city with artistic aspirations should support at least one such. Los Angeles is amply able to do so, if her citizens can once be roused to the necessity. No conductor and no orchestra can do really good ensemble work without many rehearsals—and musicians who must play in theaters and cafés or teach to earn their living cannot afford to give their time for insufficient remuneration. But this is what they have done here—or Los Angeles would never have heard the great orchestral works. The rehearsals are not many, cannot be under the circumstances. Nevertheless the musicians play well, and hold to the best in the program. But the orchestra knows—Mr. Hamilton knows—and the public knows they could play much better were they given opportunity for more rehearsals. They are talented men under a man thoroughly musical and sincere and capable of great things. Mr. Hamilton, L. E. Behymer and the faithful few who support the orchestra are deserving of gratitude, but they feel the time has come when there should be a more general support and they should have it. It is hoped that the public spirited citizens will realize this and rally to the support of the cause. Such an organization cannot be supported properly by the seat sale alone, no matter how large it is. The program Friday was greatly enjoyed and appreciated. It consisted of the overture to the "Magic Flute" (Mozart), the "Symphonique Pathétique" (Tchaikowsky) and "Finlandia" (Sibelius). Miss Ruby sang the "Shadow Dance" from "Dinorah" (Meyerbeer) and the polonaise from "Mignon" (Thomas). Miss Ruby had many years of European experience as prima donna at The Hague, but is now resident here. She sang brilliantly and was recalled after each number.

Yolanda Mero gave two remarkable piano recitals here the past week. Her work is a revelation of what a piano is capable of conveying, and while her programs contained many novelties, the old ones took on unwonted beauties and revealed new phases.

G. P. Dupuy, tenor, gave a very interesting recital in Gamut Hall, Friday evening, November 22. Worthy of

special notice in Mr. Dupuy's program is the fact that the largest group was given to American composers and that the local composers were generously featured and proved an enjoyable part of the program. Mr. Dupuy has two things hard to find in a singer, a fine mezza voce and very clear diction, no matter in which language he sings. The Asiatic songs were most fascinating and were much enjoyed. Mr. Dupuy's program was as follows: Italian: Turiddu's song from "Cavalleria Rusticana" (Mascagni); "Che Gelida Manina," from "La Boheme" (Puccini). German: "In Liebeslust" (Liszt); "Waldeinsamkeit" (Max Reger). French: "Ouvre tes yeux bleus" (Massenet); "Cache dans cet asile," from "Jocelyn" (Godard). English: "Life Has Sent Me Many Roses" (Loehr); "Ah! Fill the Cup" from "Persian Garden" (Liza Lehmann). American: "Matin Song" (Parker); "How Many Thousand Years Ago" (Bruno Huhn); "If I Were King" (Raymond); "From the Land of the Sky-blue Water" (Chas. Wakefield Cadman). Local composers: "Ave Maria" (Frank Colby); "Persian Rug" (Josephine Porter Hannum); "The Apotheosis of Love" (Chas. E. Pemberton); "The Night Has a Thousand Eyes" (Chas. H. Demorest). Asiatic songs, composed by Granville Bantock on Asiatic themes: China, "Song of the Bells"; Japan, "Fan Song"; Egypt, "In the Garden"; Persia, "In the Harem"; India, "The Nautch Girl." Chas. H. Demorest presided at the piano.

JANE CATHERWOOD.

A Cincinnati Orchestra Triumph.

OSHERLIN, Ohio, November 30, 1912.

Dr. Ernst Kunwald and the Cincinnati Orchestra scored a veritable triumph at Oberlin last Monday evening. An audience which packed the large Finney Memorial Chapel enjoyed and appreciated to the utmost the playing of a most splendid band of musicians, conducted by a master who fires his players with enthusiasm. Kunwald is not an emotional conductor; he stands quietly erect, but his arms swing freely in almost martial decisiveness. At times in the calmer places in a score, he seems to cease beating altogether, but his watchful eye, unhampered by following the music (for he conducts entirely from memory) is constantly on his musicians, and they feel it as much as a decided beat of the baton.

In the overture to "Freischütz," which opened the program, the horns played their difficult quartet without a slip and with a beautiful tone. The overture was teeming with life and spirit, and it made the audience look forward to an ever-increasing climax throughout the rest of the program.

The Liszt "Preludes" showed Kunwald's keen sense of balance, which is too often lacking with other orchestras where the basses have an opportunity to display their force. There was none of the blatant, unpleasant drowning of every other part in the trumpet passages, and towards the latter part of the tone poem the strings came down the runs with a splendid sweep, adding greatly to the brilliance of the theme, which, however, stood out perfectly clearly.

Wagner's "Prelude and Liebestod," from "Tristan and Isolde," and the overture, "Tannhäuser," caused the greatest enthusiasm, so that the audience refused to leave at the end of the overture. After innumerable recalls, Dr. Kunwald thanked the audience in charmingly broken English, and responded with the "Coriolanus" overture, a masterpiece of sane Beethoven playing.

Sharing the triumphs with the orchestra, Rudolph Ganz played the Tchaikowsky B flat minor piano concerto as the second number on the program. It was a magnificent performance. His playing was remarkable for its perfect lucidity and absolute mastery of every technical difficulty. He responded to his many encores with the Liszt A flat "Liebestraum."

D.

Traubman Song Recital, December 29.

Sophie Traubman, the well known former prima donna of the Metropolitan Opera Company, under Grau who has been heard far too seldom of recent years, announces a song recital in Aeolian Hall, New York, Sunday afternoon, December 29, at three o'clock. She will be assisted by Manfred Malkin, solo pianist; Holger Birkerod, Danish baritone, and Dr. E. J. Elsenheimer at the piano as accompanist. Madame Traubman will sing songs and arias by Verdi, Strauss, Loewe and three American composers, namely, Hallett Gilberte, Frank LaForge and Reginald de Koven, closing with the duet for soprano and baritone from "The Flying Dutchman." The complete program will be printed later. The affair is under management of Annie Friedberg, 1425 Broadway.

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PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour, PARIS, November 26, 1912.
I had the pleasure of being received recently by Jean de Reszke in his beautiful home in the Rue de la Faisanderie. An interviewer always, I suppose, feels a certain amount of embarrassment at his own presumption in taking up the time of a man as important and feted as Mr. de Reszke, and I acknowledge that I was not free from some such embarrassment. But the free and unaffected manner of my host and his evident willingness to talk about himself and his pupils, and especially his past, soon put me at my ease.

Among other things he told me about his first teacher, with whom he was not in sympathy and who insisted



SEAGLE TAKES A SMOKE.

that he was a baritone. In fact, Mr. de Reszke made his debut as a baritone and continued to sing baritone parts for several years. Then he came out in his true role of tenor—I believe it was in Massenet's "Herodiade"—and his old teacher, hearing him, shrugged his shoulders and excused himself by saying: "Ah! He! He has so much talent he could sing soprano." But, once he was recognized as tenor rather than baritone, he very soon became the world favorite that we all know so well, and for nearly thirty years he thrilled the audiences of Europe and America in turn. I told him what real regret was caused in America when it was first stated that he would go to Chicago this season and afterward denied. He was very much amused at that report and said that he had definitely retired, and was not making any farewell tours. It seems that Dippel heard him sing while giving a lesson in his studio last spring and immediately offered him a tempting contract, which he just as promptly refused. But Dippel insisted and de Reszke, being busy, said: "Yes, yes! Come tomorrow and we will talk about it." When this got abroad it started the rumor, the wish, no doubt, being father to the thought.

We spoke of modern music and he gave me a most amusing imitation of the method of Debussy. "I wonder what they are all attempting to accomplish," he said. "Unless music is ugly and bizarre and tuneless the modern world does not seem to want it. Tchaikowsky, Verdi, Weber, the great symphonists, none of them are considered anything today. As for Bellini, Donizetti and Rossini, they are looked upon not as men of talent but as blots on the world of art. Even Wagner is getting to be looked upon as old-fashioned, especially his early works." He spoke of "Don Juan," telling me that Reynaldo Hahn had made such an excellent French arrangement of that opera (of which I have already spoken in

my Paris notes), and told me that Hahn had asked him if his pupils could try this new arrangement. He said he thought they could; looked over his list and found that nearly all of those available for this difficult test were Americans. "But," he said, "everybody is in too much of a hurry nowadays. In my time it took many more years of study to become a finished singer." I suggested that perhaps the modern idea of music was not so difficult. "No," he said, "it is not that. But in those days the pupils used to finish in the studio; now they want to get on some small stage and make their apprenticeship before the public, which is perhaps not so bad if the public is the right public. But they ought not to try to go to America too soon. At the prices they pay in America they have a right to demand finished performers with a complete knowledge of the routine of the stage as well as the technic of the voice."

This naturally brought us to talk of De Reszke's pupils and of course my first thought was Seagle, who will be recognized soon to be the greatest of them all. Mr. de Reszke spoke with enthusiasm of Seagle's splendid voice and especially of the unusual power he shows of producing every shade and nuance of color. I think I understood him to say that this was one of the points on which he laid particular stress in his teaching. Certainly, if this is so, he has marvelously well succeeded with Seagle. But de Reszke's brother, Edward, was his first great pupil and I asked about him, saying that I heard he had been ill. "Oh, he is all right now," was the answer. "He will be with me here this winter. He helps me with my work." He asked me if I had heard Miss Peterson, who has had such splendid successes during this past summer and now has engagements in many of the cities and resorts of France. I had, and was delighted with her voice, which is astonishingly sweet and tender even in the highest register, a most unusual quality. The talk then turned on other pupils, singers who have already become famous. There is Maggie Teyte, Mrs. Saltzmänn-Stevens, Madame Cahier, who have been heard both in Europe and America in many of the greatest operas. Nearer home there is Madame Edvina, whose successes at the Opera Comique, in London and at Montreal are still fresh in the memory; there is Madame Marcel, of Vienna, Boston, St. Petersburg, etc.; Madame de Lys and Madame Alexandrowicz, of the Paris Grand Opera; Mlle. Marcia, whose charming personality has won her so many admirers here in Paris; then there are great names like Cavaleri, Fremstad, Gluck, who require no comment on the part of either the great teacher or his guest. Among the men there are Knote and Martin, Stiles and Slezak, all of these and many more—too many to give a complete list—occupying important operatic positions and becoming, as far as their individual talents admit of it, world famous. But opera is not everything and the concert stage also holds a number of the master's pupils of whom he speaks lovingly. Seagle was again mentioned and we both agreed in hoping that he will take up soon the operatic career for which he seems so eminently fitted. We spoke of Mrs. Hochstater, who has won such success in Berlin, Paris and London; Arthur Alexander, who has recently returned to Paris from Los Angeles; Mary Legrand Reed, Gustave Holmquist, Edward Clarke, George Harris, Jr., Katherine Lawlor Belcher, all names that are known to us.

But at this moment a servant enters and announces another visitor and I realize that I have been overstaying my time and forgetting my awe of the great tenor in my interest in his talk, his manifest enthusiasm over the successes of his pupils who, he feels, are carrying on

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his own perfect art ideals in these days when the pure spirit of the bel canto stands in direct opposition to the music of the "futurists," where either one or the other must fall. And, be it added with all due respect to the advances of the "futurists," no one will deny that if they will write for the voice they should at least show some respect for those ideals on which the vocal schools of the world have been founded.

Rachel Baume, a pupil of Professor Sevcik (goodness, what a name! My typewriter refuses to make all the various accents it calls for) and also of Carl Flesch, has just come to settle in Paris after an extended tour in Germany, France and Italy. She will be heard in Paris this winter with one of the large orchestras, I believe, and she is also booked for a series of five recitals and concerts in London.

Speaking of violinists, Sébald was here at my home last evening and gave me an interesting account of his many engagements. But of that later. I may only mention for the present that he goes to Vienna for an orchestra concert next week, and that he will be heard here in Paris with the Colonne Orchestra at the Salle Gaveau on January 23, and in recital with Tecktonius also in January.

I had a few musical people here to meet Mr. and Mrs. Lhevinne, who came in after the Lamoureux concert, and Sébald and I got interested in discussing the Molique concerto, which I had never heard. After most of the people were gone (unfortunately, why did he wait so long?), Sébald got out my old fiddle, which had not been touched for months, tuned up the old, dried out strings and began just to show us how this concerto started. But one thing led to another, and we were soon having a regular treat of Bach sonatas and Paganini caprices. It was as if Paganini had stepped into my room in person, except, if one may judge by what is written in books, that there was nothing of the Paganini tone, the thin stringed tone we read about, for Sébald is the most virile and robust of players and made my old fiddle sound like I know not what work of an old master builder. I found myself constantly comparing the tone with that of an organ, for his splendid chord playing gives that effect.

Lhevinne played yesterday afternoon with the Lamoureux Orchestra at the Salle Gaveau and won a most unusual success (unusual, that is, for Paris, but not for Lhevinne, for the Paris public which attends these orchestra concerts is as cold ordinarily as an ice block). It was only with the greatest regret that I was unable to hear him, but such things do sometimes occur. However, I read in the papers this morning of the enthusiasm he created, and all of the critics speak of the power and surety of his touch, his musicianly interpretation, his perfect mastery of the Liszt concerto in E flat, which he played, and his success with the audience. He is to be heard here again on Wednesday.

Charles W. Clark was here yesterday and brought with him his brother, Dr. Frederick Clark, who recently retired from his profession and has come to Paris to make his home here and take charge of his brother's business affairs, which have grown so large between managers and pupils that they were threatening to swamp him entirely. Dr. Clark, before leaving America, closed a contract with the Redpath Musical Bureau for his brother to tour America from November, 1913 to June, 1914. This tour promises to be the greatest in Clark's career and a large part of the time has already been booked. Clark has just returned from a tour of the British Isles with Mischa Elman and Maggie Teyte. He will again visit England next month, singing in Edinburgh, Glasgow, Liverpool, London, etc. All of which does not prevent him taking care of a large class of pupils.

On Friday the Fête de Sainte Cecile was remembered in the way of three choral concerts: At the Schola Cantorum a program consisting of music of the three Bachs; at Salle Gaveau the "Passion"; at the Church of Saint Eustache a sacred concert with Bonnet at the grand organ, a piece of Palestrina and a new work by Philip, which program tempted me rather than the Bach programs. Bonnet played a fantasia by César Franck, a "Cantabile" and a "Pièce Heroïque" by the same composer, and some incidental organ parts of the religious service and the Philip number, which is written for two organs, most Paris churches having an organ in the gallery, the grand organ, and a smaller instrument in the

choir. I was not very greatly impressed either with Bonnet's playing or with the organ. It seems necessary with this organ to make distinct pauses to change the stops, which certainly mars the artistic excellence of the interpretation. Also Bonnet used such combinations that César Franck's dissonances—and we all know how fond he was of them—sounded like discords, which looks to me like a piece of very bad judgment on the part of a man of Bonnet's reputation. However, it may be that there is no avoiding this result. It is hard to say. As to the rest of the program, there was a tiresome cantata by Bach (even Bach could be tiresome at times), a still more tiresome sermon on music by the Abbé Favre-Gilly, Liszt's "Antienne in honor of Ste. Cecile," a "Tantum ergo" of Palestrina and "Psalm CXVI," by Philip. This last was a fugal composition built on a very strong subject by a master of counterpoint gifted with real ideas and not all too modern. There is a slower middle episode where the harmony is beautifully developed. And this is the weakness of the work, for it gives the sense of harmonic unbalance, this idea of being modern where it is possible, when it is impossible in the fugal portion of the work. Why does a composer of such talent and merit not think of these things? If it is impossible to write a fugue on ultra-modern harmonies, why not rather leave them out of the work altogether? It is a bad thing to combine



D'AUBIGNE AND SOME OF HIS PUPILS AT VILLA D'AUBIGNE, SEVRES.

the school of the eighteenth century and the school of the twentieth century in the same work. But, taken all in all, this is a most impressive work. It develops a splendid climax where both organs are introduced fortissimo with splendid effect, and as I went out of the church I said to myself that it was the best work on this program in spite of the great names strung along before it.

There were many musical people at the first concert this season on Thursday evening of Minnie Tracey, the American dramatic soprano residing in Paris, and the assistance of Victor Gille, the pianist, added to the interest it evoked. Miss Tracey sang most effectively songs and arias representing a variety of styles, a variety of composers and a variety of nationalities, represented by such names as Gluck, Schumann, Brahms, V. Massé, Chopin (the "Mélancolie"), accompanied sympathetically by an American calling himself Ugo Aleno (who can Ugo be—Hugh?). Miss Tracey was the recipient of many compliments due to the earnestness of her artistic work and the evident dignity of her singing. Mr. Gille is a remarkably powerful and inspiring pianist, as the wonderful interpretation of Chopin's B minor sonata proved; but it is not only as a Chopin player that he attains unusual proportion; also in Brahms and Schumann his resources and his power reveal a pianist of exceptional and elevated prowess.

Albert Spalding, the eminent violinist, has been in Paris and left yesterday for Bordeaux, Montpellier, Toulouse and Cannes, where he will play in important classical concerts.

Otto Morando Now in Toronto.

Otto Morando, head vocal instructor at the Columbian Conservatory of Music, Toronto, Canada, comes of a family of talented musicians, being closely related to David Popper, the noted cellist and composer.

Signor Morando's early studies were carried on at the Vienna Conservatory, and much interest was taken in the young man by Gustav Mahler. He has sung much with marked success in Germany, Austria and Italy, having studied the Lamperti method in the latter country. In 1909 Morando was engaged at the Royal Theater, Malta,

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and has sung before the late King Edward and T. R. H. the Duke and Duchess of Connaught.

While teaching in London last summer Signor Morando had a number of pupils from Canada under his guidance and he says that his delight at their excellent voices and musical talent had much to do toward bringing him to decide upon making Toronto his place of abode.

The Columbian Conservatory of Music is to be congratulated in having at the head of its vocal department so well equipped an artist teacher as Otto Morando.

Norah Drewett's Success in Germany.

Norah Drewett, the pianist who will tour America next season, recently met with fine success in Germany playing in Bückeburg, Minden and Hannover.

The following encomiums are from the press of the above mentioned cities:

The pianist, Norah Drewett, gave once more in her concert of the 22d inst. highly satisfying proofs of her unusual gifts. Especially in graceful, virtuoso technic which was brilliantly exemplified in the rendition of French tone pictures of the old and modern schools, was she able this time to give her playing a unique, artistic imprint. In Chopin's F minor fantasia it might have been possible to wish for greater rhythmical accents, but as it was this work left a deep impression, through the poetical reading and treatment as well as through wonderful temperament.—Hannoverscher Courier, Hannover, Germany.

Norah Drewett has remained the same in her artistic individuality as we know her from former seasons most agreeably. She loves brilliancy and virtuosity. This does not mean that she does not dive into depths when necessary; in fact, she discloses often the musical and intellectual kernel of a piece in the most complete manner. But the enjoyment at brilliant passages and the preference for musical pyrotechnics are apparently deep in the blood, so that the F minor Chopin fantasia played otherwise most fascinatingly and full of verve suffered a little in the finer details. The same can be said of the smaller piano pieces of the very modern French composers which were rendered by Norah Drewett afterward, partly samples of the most affected manner and thought of composing, for instance, the weird "Delphian Dancer" or the very much outstretched and unenjoyable "Jeux d'eau."—Hannoverscher Anzeiger.

Norah Drewett, who is well known from former appearances, showed on Tuesday her great pianistic capabilities in a rich and varied program. With such technic nothing is impossible, and occasional little slips do not weigh in the balance. The playing of the pianist yields particularly to brilliancy, in fact, whatever she plays is shown in the most fascinating light. A full blooded virtuoso reaped here triumphs of the noblest kind.—Hannoverscher Tageblatt.

Norah Drewett from Berlin gave perfect interpretations, thanks to her superb technic. Her fortes and fortissimos were never lacking in strength, her pianos and pianissimos were full of refreshing and fascinating charm, but particularly the depth of her conception and the never tiring rendering of the rhythmic art, her yielding to and fathoming of the intellectuality of the works she performs, make her playing one of rare enjoyment. From the very beginning she attracted by the variety of tonal changes in her performance of the F minor fantasia by Chopin. The rondo in Schubert's D major sonata was played with exquisite beauty; the passages, like long rows of pearls, sparkled with bewitching brilliancy before the rapt audience. Also her further solo pieces by Brahms, Dandrien, Debussy and Saint-Saëns, enchanted the public on account of the magnificent rendition. The Steinweg piano sang under her fingers. The centerpiece of the concert was the C minor sonata by Grieg for piano and violin. Her playing with court violinist Hans Blume caused a deep impression; it was a noble fight for the palm of victory which was due to both. Norah Drewett responded to the lively applause and recalls by playing a charming extra piece. There was a large audience.—Lübbecke Kreisblatt, Minden, Germany.

The court violinist, Hans Blume, whom we hold in excellent remembrance, gave last evening with Norah Drewett, the pianist from Berlin, an extremely interesting and very attractive concert, which was well attended. The enthusiastic press notices which had heralded Norah Drewett were shown by her playing to be entirely justified. Exceptional strength and elasticity of touch, together with the greatest tonal coloring, particularize her playing and make it deeply impressive. The way she understands how to differentiate her execution was noticeable in the F minor fantasia by Chopin and in the ensemble work with her partner (Grieg C minor sonata), where her tenderness and smoothness of touch and execution could be appreciated. Wonderful beauty and astonishing virtuosity were shown in a rondo by Schubert, while the following soli by Brahms, Dandrien, Debussy and Saint-Saëns aroused, through the keen understanding and glowing virtuosity, the astonishment and delight of the audience. The artist, who gave an exquisite extra number, was greeted with long and enthusiastic applause.—Schaumburg Lippische Landeszeitung, Bückeburg, Germany. (Advertisement.)

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Whitmer Compositions Heard.

New Yorkers are familiar with Pittsburgh's fame chiefly through the numerous visits of Hans Wagner & Co., otherwise known as the Pittsburgh Pirates, and from the fact that it is one of the large cities of the United States which has to depend upon outside organizations for its orchestral music. The Smoky City, however, houses many musicians of repute who are upholding the musical art of that city and advancing its musical interests beyond its territorial confines. T. Carl Whitmer is so well known in Pittsburgh that the mere mention of his name is sufficient to record a movement on the musical seismograph. As with every ambitious artist, Mr. Whitmer seeks other worlds to conquer, and New York being the hub of the nation in matters musical, Mr. Whitmer presented a program containing several of his compositions at the MacDowell Club, 108 West Fifty-fifth street, on Tuesday afternoon, December 3. He was assisted by Sue Harvard, soprano; Charles Edward Mayhew, baritone, both of Pittsburgh, and Clarence de Vaux



T. CARL WHITMER.

Royer, violinist, of New York. The composer presided at the piano and the program was as follows:

I Know a Hill	Whelpley
Tell Me Where Is Fancy Bred.....	Cole
.....	Mr. Mayhew.
Sonata in D minor.....	Whitmer
.....	Mr. Royer and Mr. Whitmer.
My Lord Comes Riding.....	Whitmer
Unmindful of the Roses.....	Schneider
The Moon Drops Low.....	Cadman
.....	Miss Harvard.
Andantino	Whitmer
Allegretto	Whitmer
Scherzino	Whitmer
.....	Mr. Royer.
Just Tonight	Whitmer
Road Song	Whitmer
From the Gardener's Lodge (Rhine Valley).....	Whitmer
.....	Mr. Mayhew.
Wie Lieb Ich Dich.....	LaForge
June	Whitmer
Dearest	Homer
The Fog Maiden.....	Whitmer
.....	Miss Harvard.

The most striking features about these efforts are good workmanship, skillfulness and fluency of execution, an eager and sincere desire to express ideas logically and a very decided leaning toward ultra-modernism. There is no question about Mr. Whitmer being a thorough musician and a clever technician. The products of his pen are difficult to present because of the intricacies involved, which make severe demands upon the performers. It is music which requires more than one hearing to get acquainted with, but would command respect if one had no other opportunity of examining them except through the beautifully written manuscript. The sonata is unique in every particular, the songs clearly show the composer's strong inclination toward the descriptive ballad, and the "Frog Maiden" especially should prove popular with dramatic singers.

Miss Harvard made a splendid impression. She was handsomely gowned and understands the many subtleties of the singer's art. She makes a very attractive appearance on the stage and infuses a generous amount of vitality into her work. She possesses magnetism and the power to attract. Her voice has been well developed under the guidance of Eleanor McLellan, of New York. Miss Harvard's voice is big and resonant. She enunciates

clearly and throws her whole personality into her interpretation. She is more than a singer, she is an interesting singer.

Mr. Mayhew delivered the three Whitmer songs in a manner that showed that he had digested them thoroughly. Mr. Whitmer supplied admirable accompaniments and was a tower of strength in the sonata. At the conclusion of the recital the usual tea and reception followed in the club rooms.

HOUSTON'S MUSICAL SEASON.

Houston, Tex., November 28, 1912.

Houston's season thus far displays unprecedented autumn activity in the number and excellence of musical offerings. Following the pair of concerts by the Kneisel Quartet, the combined Choral Club and Quartet Society gave the first of their three concerts November 9. The second half of the program presented the fascinating one-act opera, "The Secret of Suzanne," by Wolf-Ferrari. Houston's public (thanks to our local musical columns) did not expect grand opera with numerous principals, chorus, ballet, etc., as some of our sister cities have done, consequently the lovely, spontaneous music of the little opera, with its miniature orchestra, charmed as a work, without star performers. The combined clubs as their offering sang "Toggenberg," by Rhineberger, a small choral work, whose merits were obscured by the lack of unity between orchestra and singers. Having no local symphony orchestra, an attempt was made to augment the small orchestra of the opera company with local players, the result being somewhat disastrous, notwithstanding months of well directed rehearsing of the singers. In the beginning much was expected from the big mixed chorus of the combined clubs, but until the problem of a local symphony orchestra has been solved, their efforts are likely to prove futile. The Choral Club contains a wealth of vocal material capable of the highest work of a woman's chorus. Since dividing their rehearsals with the mixed chorus their work has deteriorated very perceptibly, both in the quality of music selected and the lack of finish formerly displayed. Zimbalist, the violinist, will play at the second concert, in February.

The opening concert of the Treble Clef Club, presenting delightful Florence Hinkle, was an unqualified success. The popularity of the Treble Clef Club, under the conductorship of Mrs. Robert L. Cox, is in no way abated under her successor, Julian Paul Blitz, a popular cellist, who revealed every desirable quality of a successful leader, beyond the most sanguine expectations of his many ardent admirers. The chorus responded to his will and musical intent with remarkable certainty at this, their first appearance together. The technical side of the singing showed Blitz to be a practical, routine worker, while the temperamental response to his magnetic, forceful personality was evident in the spirit and understanding of the musical and poetic inspiration of each composition. Miss Hinkle sang with all the vocal resource of the gifted artist she is. Her exquisite, smooth legato, fine poise of each tone and perfect pitch, color and variety of expression, make her, above all, an artistic singer. Intellect, heart and soul are convincingly combined, satisfying the most critical hearer. She was given an enthusiastic reception, responding to numerous encores. Her gracious, sweet dignity, absence of mannerisms and ostentation, proclaim her a perfect flower of American womanhood as well as a rare singer. At this, her third appearance in Houston, before leaving for a nearby engagement, she was engaged to return for her fourth recital, en route to fill Northern dates.

Nordica and Bispham will appear in a joint concert at the City Auditorium, December 2, under the auspices of the Treble Clef Club, as a special attraction outside of the club's season series.

The Girls' Musical Club, a flourishing study club, was given a delightful afternoon at the magnificent home, "The Oaks," of Mr. and Mrs. Edwin B. Parker, on November 20. Florence Hinkle, who appeared with the Treble Clef Club on November 18, was engaged for the occasion, giving a program of arias from opera, and French and English songs, assisted by Julian Paul Blitz, cellist, and Arthur Saft, violinist, both interesting, musically players. To hear a singer of Miss Hinkle's ability in the intimate nearness of a music room was most helpful to the large number of vocal students in attendance. Mrs. Parker, one of Houston's ablest and most sincere musicians, accompanied the singer with much taste and skill.

Mrs. Robert Cox, organist and director of the choir of the Second Presbyterian Church, is arranging a midweek sacred concert for December 17, when three choruses, trios, duets and solos from Haydn's "Creation" will be sung. Her pupils, Linnie Nielson-Asbury, soprano; Anna

Tomfohrde, soprano; Price Boone, tenor, and Joseph F. Meyer, Jr., basso, will sing the solo parts.

Yvonne de Treville, accompanied by Harriet Bacon McDonald, constitutes the second attraction of the Lyceum course of five concerts, of which Rev. William Stats Jacobs is sponsor. This affair will be given at the City Auditorium, November 29.

Collin Case, a tenor from Chicago, is creating a very favorable impression in Houston, his temporary home.

Mrs. John Wesley Graham, Jr., soprano, and director of the Chorus Choir of forty voices, at the First Methodist Church, gives frequent sacred concerts of much merit.

Mrs. Robert L. Cox, a Houston singer and voice teacher, has been engaged by the Nevin Club of Corsicana, Tex., for a recital on January 1, 1913. Maude Powell, violinist, and Christine Miller, contralto, will each give recitals with the same club. Mrs. Cox is a pupil of Georg Henschel.

Linnie Nielson-Asbury, a brilliant soprano, is much in demand for concerts and private musicales in and out of Houston.

Mrs. Turner Williamson, president of the Woman's Choral Club and director of the choir of St. Paul's Methodist Church, is a prominent figure in the social and musical life of Houston and a singer of much charm. Tetrassini was secured for Houston last season through her untiring efforts in behalf of her club.

Pergolesi's "Stabat Mater" will be sung under the direction of Mrs. Robert L. Cox at the first concert of the Girls' Musical Club. Mrs. Cox is in charge of the vocal work of the club. This season their study begins with music in its primitive forms to the Beethoven period.

M. A. C.

MUSIC IN MERIDIAN.

MERIDIAN, Miss., November 25, 1912.

A Mendelssohn program was given by the Crescendo Club of the Meridian Woman's College and Conservatory, November 19. Ether Sebring played the "Erl King" (Schubert-Liszt) and "Hunting Song" (Mendelssohn). Phronia Thompson sang "Who is Sylvia" and "Hark! Hark the Lark" (Schubert). Willie Lipscom played "Consolation" (Mendelssohn). Alvaretta McKee sang "Hedge Roses" (Schubert). Burnah Sibert played Mendelssohn's "Spring Song," which was followed by a violin solo, "Song Without Words," No. 19, op. 53, played by Anna Mae Pogue. The program closed with two Schubert songs, "Maiden's Lament" and "Death and the Maid," sung by Essie Watson. Incidents in the lives of the composers were related by Margaret Talbot and Joe Houston.

The Cecelia Club of the Woman's College will give a folksong program in December under the direction of Ellen J. Siddall.

The Matinee Musical Club gave the following program Wednesday, November 13: Kate Dial, piano; Cora Moody O'Leary, voice; "Love, I Have Won You" (Ronald), Mrs. O'Leary; trio (a) scherzo, op. 50 (Reissinger); (b) "Die Guitar Spieler" (Schytte), violin, Mrs. Hart; cello, Miss Dial; piano, Miss Tarry; "Sweetheart, Thy Lips are Touched With Flame" (Chadwick), Mrs. O'Leary; etude, "Arabesque" (MacDowell), "May Time" (Olaf Anderson), valse, suite, op. 15, two pianos (Arensky), "Chanson Provencale" (E. Dell' Acqua), Mrs. O'Leary.

LUKKA GIBSON JOINER.

A Carl Hahn Anecdote.

Carl Hahn, formerly conductor of the San Antonio Symphony Orchestra and Spring Music Festivals, tells a funny story of the trials of orchestras that visit smaller towns.

"Every hamlet in the country," says Mr. Hahn, "has its choral conductor, ambitious to produce a large work with soli, chorus and orchestra. This man may have had some experience as a director of a chorus or church choir, but when it comes to the handling of an orchestra his knowledge is sadly deficient. So it often happens that in the rehearsals or production, chorus and orchestra are not in touch. At such times the members of the orchestra usually follow their concertmaster, who endeavors to counteract the director by giving the beat with his bow. The excited director beats unintelligible, serpentine gyrations through the air, puffing and blowing with every new exertion. It was at one of the rehearsals of just such an affair that the tempi were miserably unsteady, and everything sounding as if it was going to pieces, when the concertmaster held his men together by giving a clearer beat with his bow. Our ambitious friend, the director,

rapped for silence; then, turning to his self appointed assistant, said indignantly, 'What have you against me?' The concertmaster, astonished, replied, 'Why, nothing. Why do you ask?' 'Well,' said the ambitious director, 'you are not following my beat.' The other smilingly retorted, 'My dear man, if I had anything against you I'd follow your beat.'

Lea Choiseul, Soprano of Montreal Opera.

Madame Choiseul, of the Montreal Opera Company, born in the city of Quebec, received her early education in schools near Quebec and Ottawa. During this period she displayed such marked musical and histrionic ability that she was invariably chosen for the leading roles in amateur dramatic entertainments given throughout that part of the country. Later on she sang for Madame Calvé, who complimented her on the lovely timbre of her voice and urged at the same time that she seek further training in Europe.

Definitely certain of her life's vocation by that time, Madame Choiseul embarked for Paris, where she remained two years studying with Professor Dubulle, of the



LEA CHOISEUL,
Soprano, Montreal Opera Company.

Conservatoire and the Grand Opera. Upon her return to Canada, the young singer appeared in an entertainment for the British Chamber of Commerce, given at the residence of Lord Strathcona, where her singing attracted such favorable attention that, under the patronage of Lord Strathcona, she returned to Paris and continued her studies with Professor Dubulle. While there, Madame Choiseul appeared at many important salons, where she received a deal of encouraging praise from Massenet, Reynaldo Hahn and many lesser lights, and through these appearances she became so well known that upon hearing her sing, Director Jeannotte engaged her forthwith for his organization.

During the two seasons she has been with the Montreal Opera Company, Madame Choiseul has worked faithfully and well, making the most of every role assigned her, getting the needed stage experience and relying implicitly upon the judgment of Mr. Jeannotte, who, thoroughly interested in Madame Choiseul's progress, as he is in that of every member of his company, is only awaiting the fitting moment to launch her in a manner which will best display her unusual vocal gifts. And these manifest themselves in a voice of great lyric beauty, of an exceptional range of three octaves, rising to F in alto with a mezzo

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quality in the lower and middle tones that often leads persons on a first hearing to consider her a mezzo soprano. This, of course, gives her a wide range of parts and makes her of extreme value to an organization, since she possesses unusual quickness of musical perception as adjunct to her vocal ability. A gifted and coming artist is the rightful verdict of all who have heard her—a verdict, too, which Mr. Jeannotte endorses most heartily.

Mrs. Morrill's Studio Musicales.

Laura E. Morrill, whose attractive vocal studio is located in the new Aeolian Hall, opened her series of musicales there Tuesday of last week. Florence Chapman, Ruth Donaldson, Winifred Mason, Claire Peteler, Lawrence Paetzold and Bertha Kinzel were the Morrill pupils heard during the evening. Miss Donaldson, who is just seventeen, showed great promise in her singing. The other singers, too, all succeeded in disclosing the Morrill teaching, which has for its basis beautiful tone placement and musicianship. The Morrill pupils sing with charm and style, and that is one reason why the invitations to these musicales are sought. Poise is another factor in the art of the advanced Morrill students. Mrs. Morrill herself is the embodiment of calm, dignified womanhood, and thus her pupils have the force of good example whenever they visit the Morrill studio. The program included operatic arias and classical and modern songs. Charles Gilbert Spross, the accompanist, also played a group of piano solos. Florence Chapman, Claire Peteler and Lawrence Paetzold, three of the Morrill pupils heard at the musicale last Tuesday, sang at a concert at the Waldorf-Astoria, Saturday evening, November 30.

Hartmann's Many Pupils.

Few violinists are able to show a larger list of successful pupils than Arthur Hartmann, who busies himself in the pedagogical field when he is not engaged in concert touring. Appended is a list of Hartmann pupils extending over the past few years: Honka Abranyi, Nellie Felter, Siegfried Eberhardt, Henri Wolski, George Hammer, Cora Ackermann, William Morse Rummel, Margaret Townsend, Sol Marcosson, Erno Andrassy, Hugh Neville-Smith, Merle E. Newby, Leslie Payne, Margareta Ulrich, Alma Patten, Henri Iurs, Mabel Cordelia Lee, Julius Singer, Dan Visanski, Elsa Rosentower, Herbert Soman, Carlotta Greenup, Kenneth Rose, Edith Ham, Herman Chafetz, Miss Isaacs, Herbert Dittler, Elfriede Schlapp, Ivan Shapiro, Gertrude McCreery, Dan Brooks, Miss Shattuck, Walter Sater, Mrs. de Peyster-Townsend, Maudsby Kimball, Leila Dalrymple, Charles Klein, Margaret Wader, Albert Koch, Katherine Bauer, William Walsh, Dorothy Gray, Winfred Colton, Carolyn Cochran, Miss Calbreath, Mildred Parker, Olea Wanda Cochran, Mrs. King, Szathmary Gynla, Nemelics Arpad, John MacLoughlin.

Werrenrath's December Engagements.

Reinald Werrenrath, the popular baritone, whose fame is rapidly growing because of his artistic work before the public, is booked for the following dates in December:

December 1—Plainfield, N. J.
December 2—Hudson, N. Y.
December 3—New York City.
December 5—Cincinnati (Orpheus Club).
December 13—Ann Arbor (University of Michigan).
December 15—Minneapolis (Symphony Orchestra).
December 16—Chicago (Blackstone musicales).
December 19—Newport, R. I. (Philharmonic Society).

Second Godowsky Recital Here.

Leopold Godowsky is to give his second New York recital at Carnegie Hall, Wednesday afternoon, December 18. His program will contain a group of Chopin compositions.

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GEORGE FERGUSSON, SINGER AND TEACHER.

A number of times within the past few years it has been reported that George Fergusson would, in all probability, make an American tour, and this autumn it was even said that he had closed a most flattering offer to tour in the United States from January of next year, but it now appears that he will not come over to this country so soon, although it is more than likely that he will be heard here before long.

Mr. Fergusson is, however, so busy in Berlin that it is difficult for him to get away for a long enough period to enable him to visit America, and he would not even consider doing so were it not for the constantly growing desire on the part of those who are enthusiastic admirers of his work, that he should be heard in America, where his name as a teacher is universally known.

It is not, however, as generally known that Fergusson has returned to the concert stage, from which he retired some ten years ago, to devote himself to teaching, and that in the short space of three seasons he has placed himself in the foremost ranks of the great lieder singers of Europe and has been accorded a recognition seldom given to a foreigner in the leading musical center of Europe. His programs are models of selection and arrangement.



GEORGE FERGUSSON.

and as one critic recently wrote, "furnishes students with a model of refined musical taste and high intelligence in the treatment of the vocal line and text, and that rare intimate comprehension of the German lieder which has been attained by but few Anglo-Saxon singers."

And indeed very few Anglo-Saxon singers have had the opportunities which Mr. Fergusson has had to become imbued with the spirit of the German song, opportunities accorded by a long residence in the German capital, a close association with the most refined and artistic circles and constantly surrounded by a class of students drawn from the great musical centers of Europe. This, combined with a deep artistic nature, a broad cultivation and marvelous energy and power of concentration, has placed George Fergusson where he stands today, and which enables him to hold the unique position, which is undeniably his, of being one of the recognized great teachers and at the same time one of the foremost lieder singers of Europe.

Mr. Fergusson's career is interesting in many ways, and not the least because he received the major part of his musical training in America, where he was, for a period of nearly five years, a pupil of George Sweet, whom he calls America's greatest baritone.

It is not generally known that Fergusson studied for opera, and that he sang with great success for a time in opera in Europe, but abandoned it for the concert stage, where his versatility found a larger scope of action. After touring England and Scotland with Meadames Patti, Melba and others whose names are among the best known in the concert world, he repaired to the Continent, where

he sang in Paris and the chief European centers, before he retired from public life in order to devote himself to teaching, for which career he felt an irresistible call.

The first English speaking vocal teacher in Berlin, Fergusson built up a large following which soon extended to the German speaking element, and then he drew from many of the musical centers of Europe, his class being extremely polyglot, consisting as it does of students from Germany, Russia, Holland, Norway, Sweden, Denmark, Poland and Switzerland, not to mention England, Scotland, Australia, South Africa and South America, and last, but in this case, not least, the United States.

It is not at all unusual for Mr. Fergusson to teach seven and eight hours during the day, and yet in spite of this he finds time for literary work, having written much on the subject of the voice, which it is to be hoped he will soon give to the public, to whom it cannot fail to be of both interest and value, since it is the outcome of many years' practical study of the voice in his dual capacity of teacher and singer. To this is added an intimate and thorough reading of the world's best literature and Fergusson's "spare" time is devoted to drawing and painting, for which he possesses a talent recognized by artists, who have even urged him to devote more than his "spare" time to it. Of this, however, he never speaks, and none but intimate friends ever see or hear of this side of his many sided character.

Vocally, Mr. Fergusson stands today pre-eminently, one of the greatest exponents of the bel canto. To quote a recent criticism of his singing from the Berlin press, he possesses a "legato seldom heard upon the concert stage." His programs are always interesting and varied, ranging from the old Italian masters to the most modern of German song writers and including the best examples of the French song and aria. He has become almost a specialist in his treatment of the master creations of Hugo Wolf, for which, as one critic wrote recently, "his voice and style seem specially adapted." His last program, sung on October 9, contained only the works of two composers, Hugo Wolf, who occupied two-thirds of the program, the rest being given to manuscript songs by his talented accompanist, Erich J. Wolff, who, by the way, will be heard in America this season, where he goes to accompany Elena Gerhardt. The songs by Hugo Wolf included a number of works from the volume of Spanish sacred and secular songs, and proved to be among the finest gems of the composer.

It is to be hoped that Mr. Fergusson may soon decide to undertake his long projected tour in America, where a warm welcome is sure to be accorded him.

INTERESTING PHILHARMONIC PROGRAMS.

Tschaikowsky's fifth symphony will be the chief offering at the Philharmonic concerts on Thursday evening and Friday afternoon, December 12 and 13, at Carnegie Hall. Other selections will be Bizet's "L'Arlesienne" suite, and Dvorák's "Serenade" for strings. The soloist will be Henri Leon LeRoy, the French clarinetist, who for two seasons has been the leader of the clarinet choir of the Philharmonic Orchestra. M. LeRoy, at the National Conservatory of Paris, achieved the rare distinction of winning, at the close of his second year, the gold medal of honor. He has to his credit many artistic successes as soloist of important European symphony orchestras. His selection at the Philharmonic concerts will be a new rhapsody for clarinet and orchestra by Debussy (first performance in America).

The engagement of Madame Schumann-Heink originally announced as soloist for the concerts of December 12 and 13 has been postponed to February 27 and 28. But as advertised she will be the soloist of the Philharmonic concerts in Brooklyn at the Academy of Music, Sunday afternoon, December 15.

At Carnegie Hall, Thursday evening and Friday afternoon, December 19 and 20, the Philharmonic Society will give a concert in memory of Joseph Pulitzer, devoting the program to his favorite composers, Beethoven, Wagner and Liszt. Carl Jörn, of the Metropolitan Opera House, will be soloist, and a special feature of the program will be the performance of Liszt's "Faust" symphony given with the assistance of the entire male chorus of the Arion Club.

William H. Paglin Re-engaged.

Walter R. Anderson has booked William H. Paglin, the English tenor, to sing in "The Messiah" at Pittsburgh, Pa., with the Mozart Club, on December 27. This engagement came as a result of Paglin's success last season in "Faust" with the same organization.

Madame Cahier's New York Tributes.

New York critics were liberal in their praise of Madame Charles Cahier, the American contralto, who gave her first New York recital December 2, after a long period of success in concert and opera abroad. "In spite of the rain," said the Herald, "Aeolian Hall was well filled, and the singer's reception was enthusiastic. From her first song, an aria from Handel's 'Julius Caesar,' until the end of the program, Madame Cahier displayed a charm of expression that won her audience."

The American referred to the recital as extremely interesting. "Madame Cahier," wrote the critic, "has acquired a noble style, which lent much beauty to her rendering of the old, quaint works of Handel. She made a deep impression by the intelligence and taste with which she sang."

The Tribune said that Madame Cahier was "both ear and heart filling in the modern songs, where her rich, warm, full blooded voice brought forgetfulness of technical things. The recital was listened to by a fine audience, and the applause was rapturous."

"Many things might be said about this recital," declared the Sun. "In numbers such as the German songs she showed the beneficial results of long absorption of Teutonic feeling and tradition. Her singing was such as to command warm praise."

The Press was especially outspoken in behalf of Madame Cahier's singing. "By nature," wrote the critic, "Madame Cahier has true artistic instincts and a voice of much beauty. Brahms' 'Saphisches Lied' she sang delightfully; Schumann's 'Aufträge' also, and two unfamiliar and effective songs by Ossip Gabrilowitsch. In music which permitted her to use her voice to best advantage, as in the folk melody of Basso-Bretagne, 'L'Angelus,' which she had to repeat, and Paladilhe's 'La Provençal,' she carried a distinctly convincing interpretative message."

The Mail stated that Madame Cahier "had not sung two numbers before it was obvious that she is an artist of rare qualities, among which her high degree of intelligence, her splendid powers of interpretation, her keen insight and delicate sense of the subtleties of song are developed to a very unusual degree. Madame Cahier sings a song as few artists could in any way approach, as she has remarkable poise for one who seems to have temperament to such a marked degree, and her breath control allows her every freedom in the way of phrasing or in sustained singing."

"Her voice," said the Telegram, "while it has the range of the contralto and the true contralto color in the lower tones, has the brilliancy and mellowness of the mezzo soprano in its upper reaches. It is under splendid control." The Globe said that Madame Cahier's voice "sounded most beautiful in the 'Lamento Provençal.' Her mezzo voce in a folksong, 'L'Angelus,' from Brittany, pleased her hearers so much that she repeated the song."

Madame Cahier's stay in America is necessarily limited, as important European engagements demand her return in the winter. Her next New York appearance will be as soloist with the New York Symphony Society, under Walter Damrosch, December 15. (Advertisement.)

Huss November Concert Tour.

Mr. and Mrs. Henry Holden Huss have returned to New York from a very successful concert tour in the West and South. The tour included concerts in Norfolk and at Sweet Briar College, Sweet Briar, Va.; Whitworth College, Brookhaven, Miss.; with the St. Paul Symphony Orchestra, St. Paul, and St. Mary's Hall, Fairbault, Minn. Everywhere they had enthusiastic audiences. In St. Paul the orchestra members joined with the audience in giving the distinguished artists a genuine ovation. After the first movement of Mr. Huss' piano concerto he added his waltz in A major. Mrs. Huss' group of four songs so enthused the audience that she was compelled to add a little Irish Ballad. Program follows:

Meine Liebe ist grün Brahms
Before Sunrise Huss
While Larks with Little Wings Huss
Ariette Vidal

At all their concerts, except their appearance with the St. Paul Symphony Orchestra, Mr. Huss improvised, by special request, on themes handed him on the stage, invariably creating a veritable sensation.

The Husses have many joint recitals booked from January to April, including three recitals with the Brooklyn Institute.

The St. Paul Pioneer-Press had this to say of their concert with the orchestra on November 24:

Mr. Huss, a pianist of excellent ability, played the first movement of an original concerto for the pianoforte, designated as "No. 1 in B major." It was a somewhat grandiloquent composition in a Wagnerian mood containing, however, some excellent display of technical effect, evenly rendered with good facility and admirable finish. The parts with the orchestra were of effective character and showed unvarying agreement between the latter and the pianist. In response to an encore Mr. Huss played a light and oddly fanciful little waltz, his own composition. Mrs. Huss, who possesses a lyric soprano of light quality, sang two songs by

her husband, "Before Sunrise" and "While Larks With Little Wings," also Brahms' "Meine Liebe ist grün" and Vidal's "Ariette." As an encore to the latter the singer rendered the familiar Irish song, "The Old Plaid Shawl." Mrs. Huss was a charming sight to look at, and in the Vidal and Irish songs agreeable to listen to. She sang with a certain repose of manner and intelligence of the interpretative sort, as in the "Ariette" and Irish song, the latter being by far the best thing done by her.

Norman Wilks Coming to America.

Norman Wilks, the eminent English pianist, sails for America December 19 on the Celtic and arrives here on December 28.

The following are some of Mr. Wilks' London press notices:

Though he has scored many successes in Germany and Switzerland, Norman Wilks was, until yesterday afternoon, quite unknown in the land of his birth. If he meets with his deserts, however, his name should very soon be bruited abroad, for he showed, at his recital at Aeolian Hall, that he is a young pianist of no ordinary powers. Though he is still young in years, his playing is by no means immature, and in an unexceptional program, which included Mozart's C minor fantasy, two Beethoven sonatas, those in A flat, op. 26, and the "Waldstein," and in six preludes and the F sharp impromptu of Chopin, he showed that he has great ideas and the technic necessary for their translation into sound. Particularly good was his Beethoven playing, and his strong, bold, admirably lucid readings of the sonatas were readings of which Lamond himself would have no reason to be ashamed. A great future may surely be confidently predicted for this very promising young pianist.—The Globe.

It is pleasant to be able to welcome to the concert platform an English pianist of undoubted merit who needs no allowances to be made for his nationality before he can be accorded unstinted praise. Such a one is Norman Wilks, who gave his first recital at the Aeolian Hall on Thursday of last week. For what was virtually his professional home coming, Mr. Wilks had chosen a program which put his attainments to a severe test, and, having come successfully through the ordeal, he may consider his claim to the attention of concert goers to be firmly established.—Court Journal.

There are few of our young pianists whose playing rivets the attention more than that of Norman Wilks, who gave his third recital at the Aeolian Hall yesterday. His technical equipment is as comprehensive as his artistic outlook is wide. It is true that his ardent temperament sometimes leads him to exaggerate, but those occasions are rare. He was at his best in a Chopin group, including some of the best known etudes and the scherzo in B flat minor, which were played with just the right spirit of romance and with a touch that was fascinating and a technic that was irrefragable.—Sydney Times. (Advertisement.)

Whitmer Compositions Heard in Philadelphia.

The recital Thursday evening, December 5, at Estey Hall, Philadelphia, of original compositions by T. Carl Whitmer, deserves the warm appreciation with which it was received.

Every selection was worthy especial mention, because each showed individuality. Mr. Whitmer is a writer of the ultra modern school, with large composition technic which is astonishingly varied. Indeed, the immensity and intensity of his ideas were refreshing in their originality. The themes were broad, and their development showed intellectual and emotional force. In his songs there were fleeting melodies, which were caught and unified, and on the whole were more easily comprehended than the instrumental. Miss Harvard, who interpreted the four last songs, is an experienced soprano, and she gave each song with certainty and finish which must have been gratifying to the composer. The "Fog Maiden," a dramatic work, was very effective, while "I will Twine the Violet" was probably the most charming of the group, and in "June" there was the ability and style to give each its proper display. She has an unusually fine rhythmic sense.

Miss Horne was a splendid surprise. On comparatively short notice she took Mr. Royer's place on the program and came forth with flying colors. Mr. Whitmer's sonata is one of the most difficult of violin compositions. Miss Horne's tone is beautiful, searching, and her work is eminently artistic and authoritative, especially so being the adagio movement.

Mr. Mayhew has fine comprehension of artistic singing and a beautiful baritone voice. In the exquisite "Song from the Gardener's Lodge" he was genuinely human, and in every number there was high order of interpretation.

Clement in Demand.

When Edmond Clement, the great French tenor, arrived in New York recently, he found a cable from his European managers, Astruc & Cie, asking him to open the season in March at the Champs Elysees, the new Paris opera house. A few days after there came a cable from the Opera in Budapest urging him to set his own time to sing five performances at that house. Both of these requests had to be refused, as Clement will not finish his American season until the last of May, and his short season in Europe has already been contracted for, since he must return to America in order to open his concert tour in the West in September.

Next season Clement will be heard for the first time on the Pacific Coast.



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ESTABLISHED JANUARY, 1880

PUBLISHED EVERY
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State of New York)
MARCO A. BLUMENBERG, President.
ALVIN L. SCHMIDT, Sec. and Treas.
S. E. Cor. 39th St. & 5th Ave.
Cable address: *Populor*, New York
Telephone to all Departments
4293, 4294, 4294 Murray Hill

MARCO A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, DECEMBER 11, 1912.
No. 1707

OFFICES AND REPRESENTATIVES

PARIS OFFICE. The Paris Office is under the direct supervision of the Editor-in-Chief. Address: Frank Patterson, 43 Boulevard Beauséjour.**MIDDLE WEST DEPARTMENT.**
Chicago Offices, 615 to 625 Orchestra Building, Rene Devries in charge.**LONDON.**
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Invariably in Advance.
United States \$5.00
Canada \$6.00Great Britain £1 5s. Austria 20 kr.
France 81.25 fr. Italy 81.25 fr.
Germany 25 m. Russia 12 r.Entered at the New York Post Office as Second Class Matter.
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and subway and general stands.

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On Advertising pages, which have four columns to the page, \$200 a single column inch, a year.

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Full page advertisements, \$400 per issue.

Column advertisements, \$150 per issue.

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All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. Saturday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

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UNEASY lies the head of a grand opera company.

SOME completed modern symphonies are more "Unfinished" than Schubert's of that name.

CARLISLE BAW BAW GAM (not the same man mentioned in THE MUSICAL COURIER's Berlin letter of this week) is the name of an Indian tenor singing in Sydney, N. S. W., and called the "red Caruso." The papers of that city declare that he has an extraordinary and remarkable tenor quality; hence "red Caruso."

ERNEST R. KROEGER has been appointed St. Louis correspondent of THE MUSICAL COURIER. Mr. Kroeger is well known in that city and throughout the West as a pianist and composer, and his reports, therefore, can be looked forward to with unusual interest. Among St. Louis musicians, Mr. Kroeger is regarded as their dean.

NAHAN FRANKO, who resigned recently as leader of the orchestra at the Plaza Hotel, will have charge of the music at the new Hotel McAlpin, to open shortly. He will be busy there mornings and afternoons, and intends to devote his evenings to rehearsing a new orchestra of sixty-five young American players which he is organizing for symphonic purposes solely. Later in the season the body will appear publicly in a series of concerts.

We are to have the Beethoven violin concerto here three times within nine days, Kreisler having played it last Thursday, Ysaye being booked to perform the work on December 10, and Zimbalist on December 14. Also Elman used it as his medium at a symphony concert in New York not long ago. When played by such a quartet of artists, pity it is that the performances of the work are not forty instead of four.

ON another page of this issue of THE MUSICAL COURIER will be found a fascinating tribute by Saint-Saëns to the late Jules Massenet. Like all of Saint-Saëns' other writings, examples of which have been published in this paper from time to time, this latest contribution is informed with learning and artistic perspective, presented with authority and yet with irresistible charm in vocabulary and style. Such essays as those by Saint-Saëns constitute the real musical criticism and it is a pity that one cannot have more of them, to place side by side with the instructive writings of such other real musical critics as Liszt, Wagner, Weber, Berlioz and Schumann. There were, and are, no others.

FRITZ KREISLER will play forty concerts in America next season under the management of C. A. Ellis, of Boston. Apropos, Kreisler has been advertised as making his American appearances this winter exclusively with the Boston Symphony Orchestra, but as a matter of fact he has played also with the St. Louis Orchestra, with the Cincinnati Orchestra (in Cleveland, Ohio) and at several of our public and private concerts with which the Boston Symphony Orchestra was not connected. Several persons with managerial talent figured out that it might have been a good scheme on the part of the business department of the Hub orchestra to engage Kreisler for a certain number of appearances, use him for less than the guaranteed quota of concerts, and sell him elsewhere for the balance of the stipulated dates, charging a fee sufficiently in excess of the one paid by the Boston Symphony, to make Kreisler's services practically free for that organization. While the scheme would be clever, as well as legitimate, THE MUSICAL COURIER is in a position to state that the persons who accuse the Boston management of having employed it, are entirely in

the wrong. Kreisler was engaged originally for fifteen appearances, but the Boston Symphony may have given up some projected Western concerts, and found that it had him on its hands for some open dates, and promptly proceeded to place him with other organizations, preferably in those localities where he had not appeared with the Boston orchestra. There was nothing wrong ethically in such a procedure, and probably it was too late to change the advertising matter which announced Kreisler's American appearances as being exclusively with the institution which imported him. The great artist never has played with more charm or more authority than this winter, and it is a real pity that the contract under which he came here forbids his appearances in recital and makes it imperative for him to return to Europe after a stay in America of less than a month, his fifteen concerts having been given in twenty-five days.

A CINCINNATI musical authority of recognized importance sent this telegraphic message (dated December 8) to THE MUSICAL COURIER: "Rarely has Cincinnati had a musical event of such interest and importance as the pair of concerts given here this week by the Cincinnati Symphony Orchestra and its conductor, Dr. Kunwald. I feel it my duty to add my unsolicited opinion to that of your regular correspondent from this city. In a Handel concerto grosso, Dr. Kunwald presided at the piano, and after the conclusion of the number received such a tremendous ovation that he had to repeat part of the concerto. The C minor symphony of Brahms had a monumental reading, which impressed me and other musicians present as reflecting all the towering strength and virility, as well as epical breadth and lofty sentiment which Brahms put into his music. The audience was wildly enthusiastic and reached a state of elation which I have never seen equalled in my many years of residence in Cincinnati. Please excuse me for constituting myself a free lance critic, but I feel sure that you will understand the spirit in which this message is sent you." THE MUSICAL COURIER thanks the sender of the lengthy telegram, whose appreciation of Dr. Kunwald and the Cincinnati players coincides with all the other reports on the same subject received at these offices.

THAT towering master of the violin, Eugen Ysaye, gave his second recital last Thursday afternoon, December 5, at Carnegie Hall, and demonstrated anew that his art is of a profundity and compelling charm which defy description in the poor terms of critical phraseology, and therefore no review of his fascinating deeds of wizardry will be attempted. The Ysaye conception of violin playing is that of a master mind which rises far above the technical limitations of the instrument and gives readings whose significance is a demonstration of how reproductive art and virtuosity are ennobled when passed through the refining crucible of a truly cosmic musical mentality. Ysaye lifts his listeners to undreamed of ethereal heights, as in the Mozart sonata in D, and the Vitali chaconne, and again he makes the very essence of warm human appeal when he pours his soul into such a work as Bruch's D minor concerto and gives it the benefit of his glowing imagination and his magical resources of tone and technic. Nothing grander has been heard in New York than that performance, nor have we seen an audience stirred so sympathetically by Vieuxtemps' "Aria," Schumann's "Abendlied," and Saint-Saëns' "Havanaise" when Ysaye played them last Thursday. It was violin art transfigured, and the auditors, as they listened and thrilled in hushed awe, fully realized the revelation that was taking place. Ysaye is an inspired violin genius whose message of beauty is as nearly a voice from the celestial realm as the mind of man can conceive.

REFLECTIONS

BY THE EDITOR

PARIS, November 29, 1912.

As I already cabled you, Ignace Paderewski, who has just topped off his English Provincial tour with one concert in London, will be heard in America during the season of 1913-14 and will play the Steinway piano. He also will play the Steinway piano on a tour he is to make shortly in Germany, Holland, Austria and Russia, playing, among other places, in Leipsic at the Gewandhaus under Nikisch, in Amsterdam at the Concertgebouw under Mengelberg, in Vienna, Lemberg, Cracow, Warsaw, Posen (where Mr. Semmy Karpeles is entertaining) and other cities.

The piano question always is interesting, because the piano represents such an important function in public musical performances. Merely as an instrument for accompanying it is indispensable, and there could be no recitals without a piano. Attempts have been made to have string quartets and string quintets substituted, but the accompaniments are written for the piano, and in most recitals the piano part is an original part of the work, and therefore, leaving aside the question of soloists, the piano is a matter of course, and therefore of prime importance in the concert field; no piano, no concerts and no recitals.

When the question applies to the soloist, it is sometimes so closely associated with him as to become a matter of artistic life or death, and some pianists claim that they have been wrecked on the piano question; that their careers have been either mutilated or defeated, destroyed, because the piano problem could not be solved in their cases.

The situation in America is different altogether from the one here, so far as pianos are concerned, among others. We have one country, as the manufacturers in the United States are all manufacturing pianos for the United States, and we have one language and one system of journalism and one method of publicity.

Here in Europe there are leading piano manufacturers, national to each country; there is the leading British manufacturer and the leading French manufacturer and the leading German manufacturers and the leading Austro-Hungarian manufacturer, and this also applies to Russia and to Scandinavia.

In a few instances only do such piano manufacturers compete against one another in the true sense of competition as we know it. To instance the cases let me state that Broadwood, the leading British house, has no representation on the Continent, and when I speak of representations I do not mean mere fugitive affairs; I mean sustained, established business connections. French manufacturers have some representations in Great Britain, several of the houses having their own branches in London, and this is not reciprocated by the English houses, who have no representations in Paris. The Blüthner grand piano was played here on Tuesday night by a soloist from Vienna, in a hall of a Paris piano manufacturer, Gaveau, which is one of the largest halls here, and there is a Blüthner representation in Paris, and also a Bechstein representa-

tion and an Ibach, but there are no French pianos represented anywhere in Germany or Austria.

The Austro-Hungarian firm is the celebrated old house of Boesendorfer, and Boesendorfer pianos are not sold outside of Austria-Hungary. In Russia there are the Becker pianos and the Schroeder pianos, but they are limited to Russia, and I wish it understood now that I am only referring to pianos that are played on the concert stage; but there are German pianos sold in Russia, by direct representation. The only two concerns that have business in all countries in Europe and in America, and that sell pianos everywhere, are American houses, the one being the Steinway and the other the Aeolian. The Aeolian house is known in Great Britain as the Orchestrelle Company, and in France and in the Latin countries as the Aeolian Company, but otherwise it is known, through its headquarters in Berlin, as the Coralien Company. It is chiefly a player piano house, but in Europe its pianos are at times used on the concert stage.

The Steinway house is the one international piano manufacturing house whose pianos are played in all countries in Europe, as they are in North America and in South America and everywhere.

Therefore, so far as Europe is concerned, the pianist, the soloist, is in a great dilemma on the piano question, and he must adjust himself in accordance with those conditions that are insistent, first through the commercial relations of the house with the various countries, and next through the influence that he can exert in his performances. I have witnessed, for instance, the performance by the same solo pianist on a Boesendorfer in Vienna and the next week in Munich on a Bechstein and the following week in Leipsic on a Blüthner and then in Brussels on an Erard and in Paris also on the Erard and then in London on a piano called the Chappel. When he played in Munich on the Bechstein it was because he could not get any other piano; he had no arrangement with any house and did the best he could; but what kind of pianos did he play? When he left the city of the factory, for instance, when he left Vienna, where the Boesendorfer factory is, and had to play in cities where there are no piano manufacturers with whom he could be allied, he was forced to play pianos on stock in the warehouses of the local agents, and one of these pianos was placed on the stage and the pianist was satisfied, because he had to be.

In our country the piano manufacturers furnish the grands, and we know all about it, and there is no necessity to repeat what is generally known; we know how this is arranged in America. The pianist becomes identified with the piano manufacturer and plays the same piano all over the country and has publicity all over the country.

In Europe there is no general publicity, no international publicity. If an artist plays in Vienna it will be his own affair to have it known in other cities, and if he does not take care himself of his publicity, or through an agent, no one in Paris will know that he played in Vienna, and no one in Brussels will know that he played in Madrid. Of course,

the people concerned in these affairs make it their object to ascertain what happens, and in a case like ours the artists come under the observation of our own European offices, and very naturally we know what is going on. But the musical world is unaware of these, even most successful, appearances, except in the cities or in the countries in which they happen; outside of that it becomes a special matter, a matter of special information.

In our country the news is flashed at once and telegraphed to all the papers, and, if necessary, that can be done in an hour's time; such a combination is impossible in Europe, and, besides that, French papers are not read in Germany, German papers are not read in Italy, and Dutch papers are not read in Russia, and I wish it understood here again that I am not referring to the exceptional few cases of the journalist and the politician and the banker, who at times buys a foreign paper on a news stand; I am referring to the people.

The people of Chicago, or even Albany and Trenton, do not read New York papers; the people of London do not read Copenhagen papers; the people of Denver do not read Cincinnati papers, and the people of Palermo do not read the daily papers that are published in Irkutsk. Semmy Karpeles in Posen reads the New York papers because he has them sent to him, but I doubt if there is another human being in Posen who reads a New York daily paper, and in the office of THE MUSICAL COURIER in Paris you never see a Posen paper.

At the same time, in the United States there is one great journalistic and national combination which gives us access to all the information in each particular line in which we are interested, and such is not the case in Europe, because these nations over here are all separated into distinct bodies, with their own languages, their own system of government, their custom barriers, and their national, mutual jealousies, and even if a pianist succeeds in Austria, it does not follow that he will succeed in Belgium.

As to having one piano shipped all over for a concert tour, this is not possible in Europe, except in the case of the Steinways; the Steinways can furnish a pianist with a number of grands and ship them anywhere in Europe, to their various representatives, to take care of them for the pianist and for the concert or recital, because the Steinways have headquarters in London, and in Hamburg, where the factory is, and in Berlin, and an old representation in Paris, which may at any time become a new representation of their own, and therefore the house is everywhere connected with these various centers.

Paderewski.

It was therefore natural that Paderewski, in playing in Germany, Holland, Austria-Hungary and Russia, would gravitate towards the Steinway piano, just as the Steinway piano would gravitate towards him, because he is Paderewski. In Europe he has played two pianos, the Erard, which was his original piano in France and England, and to which he has adhered in these countries as a matter of

sentiment and with which he continues to have his triumphs here, and outside of these countries he has played on the Steinway piano. There is no occasion for him to play any other piano in the United States, notwithstanding the variable conditions of the piano trade and its relations to the player piano. It was predicted in many instances that Mr. Paderewski could not go to the United States because of dissatisfaction at the conditions over there with us, but it seemed to me that in course of time he would naturally be, as he originally was, with the Steinway piano in America, and therefore the matter seemed to me very simple, although it might have appeared complex at other stages of the game, as we call it.

There may be some contradictions on the news cabled by me, but I can assure the readers of this paper that, as usual, information published in this paper is correct, so far as human foresight and caution and verification can make it so.

Some pianists who will play in America at the same time are Harold Bauer and Norah Drewett, and of those two I am sure. There may be many others, and no doubt there will be, but these two have been publicly announced, and that makes three for America already for the season 1913-14.

It is suggested that another pianist—her kind sometimes are called "lady pianists," although I should call them piano amazons—one who has been playing in America for many years, forward and backward, will go over again next year, but I believe that the younger generation is entitled to a hearing, particularly with a more modern conception of pianism and a fresher repertory, and even with less reputation, but with more musical endowment and that which falls to the traditional view of piano importance. With all due regard to the tender sex, there is a time when age calls for consideration for the audience, especially after so much consideration has been shown by the audience for the tender sex, because of its age.

More to Come.

Besides those I have mentioned, an effort will be made to take to America a pianist who has decided to visit us independent of any managerial associations, and without the endorsement of a piano manufacturer. This pianist believes that the testimonials should be given to the pianist, and not to the piano manufacturer, and he proposes to play the instrument in such a manner that the piano manufacturer, whose piano he plays on, will be delighted to give him the testimonial. He proposes to take his chances, in the first place with his style of playing, and in the next place with the character of his repertory, which is unusual, and which will not contain any Bach or Mozart or Weber or Beethoven or Schumann or Schubert or Chopin. He may play Liszt, but he also proposes to play Rubinstein and Tausig and Bendel and Ketterer, and even some Moscheles and Hummel. He has not said anything about Czerny and not a word about Kalkbrenner, and not a whisper about Doehler, and nothing at all about Sydney Smith, but I believe he has all those in his mind, and the repertory shows us his probable age.

I am quite sure it is not Bundelcund, the Himalayan pianist, who was heard last practising in Kashgar, although the name of the piano that he was using was not mentioned in the telegrams. Bundelcund must now be close on ninety-seven years old, because when he made his renowned tour, one man on each side of him, as he was playing the piano, kept up the circulation of the blood by pounding him with swine-bladders, as the old readers of THE MUSICAL COURIER will remember, and when he fell to the floor, slipping off the revolving piano chair, most of the people thought that he was dead, but the old gent, after reaching the blue room, was able to receive his friends and their congratulations

on his marvelous left hand trill for the first and second finger on A flat and A.

I am quite sure that this pianist, who wants to go to America to get testimonials from piano manufacturers, is much younger than Bundelcund; yet, he must be older than some of the ladies who are still aspiring to public performances, much older. The object of playing for the testimonial is to come back here to Europe and have it framed and hang it up in his dining room so as to keep his appetite going and to refresh his memories on his triumphs in America. He will make no selection of any piano, and for a very good reason; but the piano manufacturers must select him. When I told him that the front page of THE MUSICAL COURIER was a first-class advertising medium, he told me that he would delay his picture, as a celebrated French artist is going to paint it, and he wants a photograph of the oil painting instead of his own photograph from life, and this is merely a subtle and genial theory of his, based upon the idea that the painters are much truer on the canvas than a photograph is on the negative. Besides this, he wants to copyright the photograph taken from an oil painting for the purpose of giving a reputation to the painter. All his conceptions are a reversal of the usual form.

Among other things, he proposes to play accompaniments to singers, but never to one singer; each singer is to appear in due time, and his accompaniments are to be in accommodation to the styles and methods of the singers, because he claims that no accompaniments should be the same for each singer, as that would be monotonous and commonplace. He also has put an end to the tutti, and when there is an accompaniment to a song which continues after the vocal text has been finished, he abandons that accompaniment and ends flush with the text, so that the singer or the violinist and the accompaniment stop together; and he even advocates that they should start together, in order to prove that they are together. Of course, he is willing, when he closes a song, to close it with a chord in the same key; that concession he is willing to make.

These are all original ideas that are apt to receive considerable attention, particularly in London, where he proposes to start his experiments; but before he plays, either as soloist or as accompanist, he will lecture and explain to the audience the meaning of each composition that is to be played or to be sung, as he claims that the audience receives only a very superficial idea of what is done on the stage in music, by means of the annotations in the programs, when there are any. He will lecture before each composition and show first what the work means, and then he will play it, to prove that what he said was the correct thing, and this plan he considers a good one, for the reason that while he may make mistakes in playing, these mistakes will be fully explained by the lecture before he plays; it gives him more liberty and more freedom of action, and it does not make the mistakes serious enough to have attention called to them by the critics—he anticipates them.

There is a good reason why no manager should attempt to engage him, because he is absolutely determined to go without a manager; he will advertise, but only the testimonials which he will receive from the piano manufacturers, because he considers this a return of the compliment of the past, for in the past the piano manufacturers advertised the testimonials which the pianists gave them. Now he will advertise the testimonials which they will give him. He has written a number of them already, so that there will be no trouble, except merely to sign them and put the date at the top, and he showed me one of them, which read as follows:

1913.

Never in the history of our institution, never during all the years that we have been engaged in manufacturing pianos, a period that goes beyond a century in the past, when the pianos that

were made then were merely stencils with our name on them—never have our pianos been played with such satisfaction to the performer, as when Mr. ——— performed on these instruments, on his tour in the United States, just concluded. We consider him a pianist of the very first rank, and we join all other piano manufacturers, who have given him similar testimonials, in the expression of our gratitude for having played our instruments. We also desire to contribute the expression of deep appreciation for his accommodating spirit, in not charging us any money whatever for playing on our pianos, although we have taken pleasure in sending one of our concert grands to his home in Europe, where he can dispose of the same at his pleasure.

This is merely one of a collection of testimonials which he is to receive from the piano manufacturers after his tour. He is at present practising with a player piano, in order to get the proper tempi.

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In addition to the report sent to you last week on "Parsifal" at Monte Carlo, I submit the following from the London Daily Mail of November 28th:

"PARSIFAL" AT MONTE CARLO.

With reference to the production of "Parsifal," Wagner's famous opera, at Monte Carlo, with regard to which several contradictory statements have appeared in the press—notably one which stated that performances would be forbidden—M. Raoul Gunsbourg, who is the intended producer, has informed the Temps, in response to an inquiry:

"We will produce 'Parsifal' at Monte Carlo on January 23, 1913, as originally decided. Our action is entirely in agreement with the law and with the conventions of the Treaty of Berne."

The sheet music and publishing houses have combined against this production before the period of the expiration of the publisher's rights and some interesting developments are expected.

BLUMENBERG.

LIGHT music that is neither cheap nor tawdry, played by a good orchestra, under a capable conductor, at prices that will not tax the purse of the wage earner is a scheme now being agitated in Boston, and it should meet with every encouragement in that city. The idea now is being seriously advocated by Boston's best known musicians and other influential citizens, who argue that an institution of that sort, based on the general plan at present in successful operation by the Philharmonic Orchestra of Berlin, should meet a long felt want among those who cannot afford the fee charged for an opera or regular symphony concert performance, and who therefore, for their recreation, turn to the moving picture show as a last resource. With an auditorium of the capacity of the Arena in Boston, and a small charge for entrance fee, sufficient public interest would soon be aroused so that these concerts could in short order become self-supporting. Until such time, however, and for the start, the financial assistance of musical philanthropists doubtless will have to be called upon to aid an ethical need that is of equal importance in its way with the thousands of dollars spent so lavishly for hospitals, libraries, and those other measures that come under the heading of public welfare work.

PITTSFIELD, Mass., a city of only 35,000 inhabitants, now has come into the orchestral fold, with a symphonic organization numbering fifty players. Four concerts are to be given this winter. The conductor of the orchestra is Fred J. Liddle.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

SAINT-SAËNS ON MASSENET.

(Translated by The Musical Courier from L'Echo de Paris, October 13, 1912.)

He has been praised a great deal at random, praised for his numerous and brilliant qualities, praised sometimes even for those he did not have, and this is justice; it is the law of the "Vocero"; of the dead of yesterday we must speak only well. We have, during our lives, to struggle hard enough against injustice of all kinds, so that we are entitled, some day, to absolute benevolence.

Therefore, I have awaited, before speaking of him, the moment at which the "Academie" was ready to replace him, that is, to put some one else in his place, for the great artists can never be really replaced. They are succeeded by others, with different natures and different qualities, who also cannot be replaced. We have not replaced Madame Malibran, or Madame Viardot, or Madame Carvalho, or Talma, or Rachel; neither will Madame Patti, or Madame Bartel and Sarah Bernhardt be



SAINT-SAËNS.

replaced; we have not replaced Ingres, or Delacroix, or Berlioz, or Gounod. And so, Massenet will never be replaced.

Has he been put in his right place? By his pupils, perhaps; but they, grateful for his excellent instruction, may be suspected, rightfully, of partiality. Others have spoken lightly of his works; they have renewed for him, by transposing it, the famous saying: "Saltavit et placuit." (He has sung and he has pleased.) They thought to diminish him in this manner. Is it, then, reprehensible to please? One might think so, seeing the taste affected nowadays for everything that is shocking and displeasing, in all the arts and even in poetry. The frightful word of the Witches has become a program: the horrible is beautiful, the beautiful is horrible; for, not only are the horrors admired in our days, but contempt is shown in speaking of the beauties consecrated by time, by the admiration of centuries past.

All this, however, will not prevent Massenet from being one of the most brilliant diamonds in our musical jewel box. No other musician has enjoyed the favor of the public as much as he, with the exception of Auber, whom he did not like, nor did he like his school, although his works show a strange resemblance to it; they have in common the facility, the amazing fertility, the spirit, the gracefulness

and the success; both have adapted the music to their time, even though their arts differ in every other respect. Both have been accused of flattering their hearers; does this not rather prove that the artists and the audiences had the same tastes, that they were in perfect harmony?

But the severe art critics of today have esteem only for the rebels. Certainly it is smart to despise the crowd, to swim against the current, and to compel that crowd, by your genius and energy, to follow you, notwithstanding all resistance.

But you can be a great artist without this.

Were they rebels, for instance, Sebastian Bach with his two hundred and fifty cantatas, which were played immediately after they had been written by this composer, who was asked constantly for new works on solemn occasions; or Handel, director of a theater, where his operas were presented and his oratorios sung, and who would have gone into bankruptcy if he had opposed the tastes and habits of his audience; or Haydn, writing continually to provide music for the chapel of the Prince Esterhazy; or Mozart, compelled to write continually; or Rossini, working for an intolerant public, which would not have allowed any of his operas to be given—as he told me himself—if the overture had not contained the immense Crescendo, for which he has been blamed so frequently?

All these men were, however, great musicians.

Another reproach has been made to Massenet; it is said that he is superficial, that he is not profound; and profundity, as we know, is very much in fashion just now.

This is true; he is not profound, and that has no importance whatever.

Just as there are several rooms in the House of God, there are several places in the home of Apollo.

Art is immense. It has the right to descend to the depths, to creep into the secret folds of the gloomy and desolated mind. This right, however, is not a duty.

The Greek artists, whose works we admire, were not profound; their goddesses of marble are beautiful, and beauty is all they want.

Were our sculptors of former times profound, such as Clodion, or Coysevox? Is Fragonard profound? Is La Tour profound? Is Marivaux profound? Are they not all a great honor to the French school?

They all have their merits, they all are necessary. The rose, with its fresh colors and its perfume, is, in its way, just as valuable as the proud and vigorous oak. Are charms and smiles to be considered as useless? Oh, how many people do I know who affect to disdain them, and who, in their own heart, regret not to possess them!

Art needs artists of all kinds, and no one can flatter himself to embrace art as a whole, completely and all alone.

There are artists who, in treating the most pleasant subjects, keep the graveness of a Roman emperor upon his golden throne. Massenet was not of this kind; he had charm, and seduction, and feverish, yet not profound passion. His melody, wavering, uncertain, being more like a recitation sometimes than a melody, strictly considered, is all his own; theoretically, I should not like it much; it shows a lack of skeleton and of style. But how can we resist, when we hear Manon, kneeling before Des Grieux, in the sacristy of Saint-Sulpice? How can we help our feelings overcoming us at these sobs of love? How can we judge and analyze when we are moved?

Art of emotion, consequently art of decline. What does it matter? As I have endeavored to

explain in a previous article, decline in art is frequently far from being synonymous with loss.

This music has for me a great attraction which is rare in our days; it is gay. Gaiety in music is not looked upon favorably at our epoch. Haydn and Mozart are reproached for it; people hide their faces modestly at the explosion of exuberant joy which terminates in such triumphant manner the Ninth Symphony. Hurrah for the gloom! Hurrah for boredom! And these are young men, who speak like this. May they not regret, too late, the time lost and the gaiety that has passed them?

Massenet's facility was amazing. I have seen him, suffering, writing in bed, in a most uncomfortable position, orchestra pages which succeeded each other with baffling rapidity. Too often, such facility produces laziness; but it is known what an enormous amount of work he has accomplished.

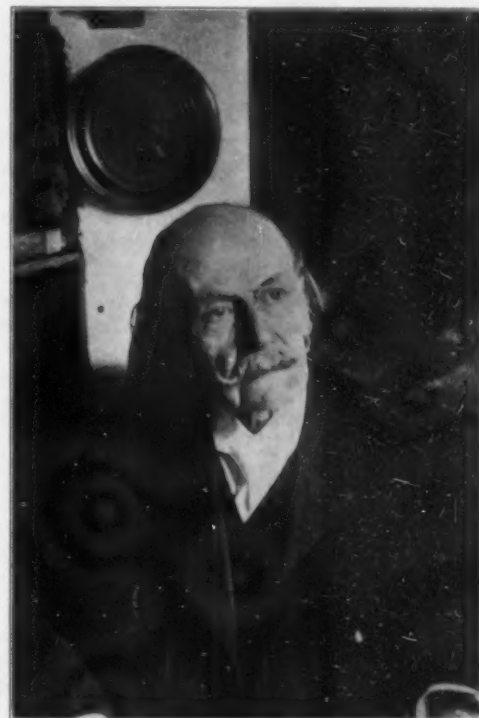


Photo by Boston Photo News Co., Boston, Mass.

MASSENET.

Has he not been reproached with his fecundity? Yet, this is the principal quality. The artist who produces little, if he has some merit, may be an interesting artist; he will never be a great artist.

In this time of artistic anarchy, when he could have reconciled a hostile criticism by yelling with the crowd, Massenet has given an example of impeccable writing, knowing how to combine modernism with respect for traditions, while it is sufficient in some cases to trample upon the latter in order to be proclaimed a genius. Absolute master of his profession, familiar with all its difficulties, knowing thoroughly all the secrets of his art, he despised the contortions and exaggerations which the simple minded mistake for musical science, and he pursued his course, that course which he had laid out for himself, without any anxiety as to what the world might say. Knowing how to profit, as it is fit, by the novelties which the other nations brought to us, but assimilating them completely, he has given us the pleasant impersonation of an artist remaining truly French, whom neither the fairies of the Rhine nor the mermaids of the Mediterranean have been able to seduce. Virtuoso of the orchestra, he did not sacrifice the voices for its sake; lover of the voices, he did not sacrifice the orchestral color for their sake. Finally, he had the superior gift: life,

that gift which cannot be defined, but which the public does not mistake, and which assures the fortune of works far inferior to his.

His passionate admirers need not be alarmed; after infatuation comes sometimes oblivion; for him it will not be oblivion but justice, which cannot be severe with him. On the tree of luxuriant vegetation, with perfumed blossoming, the ephemeral flowers must fade in the course of time; the tree will remain, and for a long time we shall not see a similar one growing.

A great deal has been said about the friendship which united us, based upon the demonstrations lavished upon me by him in public—in public only. This friendship, he could have had it, with as much devotion as a solid friendship can offer, if he had wanted it; but he did not want it. He has related—what I have not told to any one—how I secured for one of his works an opening at the theater in Weimar, which had just then given "Samson"; but what he did not speak of, is the glacial indifference with which he received this news, when I brought it to him, expecting a different welcome. Since then I did not insist, and I was satisfied to enjoy his successes, without expecting from him any reciprocity, which, I knew, was impossible, as he admitted to me personally one day. My friends, my companions, were Bizet, Guiraud, Delibes; they were my comrades; Massenet was a rival. His approbation was therefore all the more valuable, when he honored me by suggesting my works to be used as examples for his pupils; and if I refer to this question, it is for the purpose of making it clear that, when I proclaim his high musical standing, my pen is guided by my artistic conscience only, and my sincerity cannot be doubted.

One last word.

Massenet has been imitated many times; he has imitated no one. C. SAINT-SAËNS.

OPTIMISM is the dominant note that marks the writings of Pierre V. R. Key, the excellent music critic of the New York World, who at every opportunity holds out hope to the American musician that his efforts are bearing fruit and guiding him surely (even if slowly) to fame and financial success. It is Mr. Key who estimates in last Sunday's World that New York City has "one hundred thousand students of piano, thirty thousand pupils in singing, and twenty thousand others engaged in acquiring a proficiency on some instrument," and comes to the conclusion that of the former battalions "an amazing percentage entertains hopes for future earning capacities." Their belief is justified, according to Mr. Key, for "twenty years ago the American engaged in teaching or endeavoring to flourish as a concert musician was regarded with a mite of suspicion as not being exactly right in the head. Even as recently as a decade since the native professional musician frequently drew adverse comment purely because he happened to be one. That a new order of things obtains is doubly gratifying; first, for the reason that it indicates a decided advance in the general culture of the nation; second, because a comparatively new industry has been virtually created for a great many of our masculine and feminine youth better equipped by nature for such callings than any other." It might be added to the foregoing, also, that the average American teacher of today is better equipped than his predecessors of twenty years ago. Our ultra practical public of today is inclined to judge the worth of any method, musical or otherwise, almost entirely by the results it exhibits, and as those teachers who do the best work generally obtain the best results, their example has operated to discourage the success of charlatans, and has imbued the younger teachers with the ambition to equip themselves fully as musicians and pedagogues before engaging in the profession of teaching. Of course there are incompetent instructors of music today as there always were and always will be—although ninety-nine

per cent., as computed by the amiable Doctor of Music Damrosch, is an untrue and absurd percentage—but on the whole, the quality of music teaching done in these United States reaches a wonderfully high average standard of quality and is

AGAIN OPERA IN ENGLISH.

Is there any mysterious inward significance in the movement now said to be making for English grand opera in New York and not connected with the project of that kind submitted by Oscar Hammerstein to the Metropolitan Opera Company but not yet acted upon by them? Rumors are afloat up and down Broadway that an orchestral conductor who has not been any too successful in concert work and is tired of his futile endeavor in that line is quietly stimulating the project of opera in English with himself as the directorial head.

In the opinion of THE MUSICAL COURIER, the time for opera in English is no more ripe now than it has been before. Always there existed a small group of interested persons who clamored for opera in English, and every once in a while the clamoring succeeded in getting someone or other to experiment actually with the scheme. It never succeeded, and we are afraid that it would not succeed now—even though we do not wish to imply that past failure ever should be regarded as a bar to future success. The way to convince skeptics that grand opera in English is ready to succeed now is to demonstrate it to them practically. That would silence argument and opposition forever. THE MUSICAL COURIER has its ear to the ground and its hand on the pulse of the musical public, but we cannot say truthfully, patriotic as we are, that we notice any symptoms denoting an overwhelming demand on the part of our countrymen for grand opera in the language of this nation, or in any language whatsoever. Large support is being given grand opera in Italian, French and German by the fashionables of New York, Boston, Philadelphia and Chicago. Withdraw their subventions in the shape of money subscribed for boxes and towards a guarantee fund and grand opera would revert to the precarious condition it faced in America in the pioneer days. There would be sporadic attempts at so-called seasons of opera, with great solo singers but inferior ensembles and scenic outfittings, and the money collected would pay the salaries of the "stars," while the managers or other financial sponsors would lose vast sums and like their predecessors in operatic speculation, end by dying poor and forgotten.

While the big "star" opera organizations exist in this country and are under the patronage of fashion, lesser institutions aiming to provide grand opera will hardly find a fertile field. The American is constituted in such a manner that his wife will be able to drag him to the expensive fashionable Opera for \$5 or \$6 a seat in preference to the unfashionable one for \$3 a seat. In fact, the cheaper the lesser Opera, the slimmer its chances for success, as there will not be money enough available for the engaging of the best singers, and the multitude will pay any price for the best, if it is in evidence.

Americans do not insist upon knowing the meaning of every word sung in opera. If they can buy a translated libretto and from it secure an idea of the outline of the plot, that is all they desire. For the rest, they get their enjoyment out of the singing, the orchestra and the pictures on the stage.

THE MUSICAL COURIER by no means expresses itself as being opposed to opera in English, but sees no pressing need for it now, nor any popular desire for its appearance. Those American opera singers important enough to be heard in public are able to sing effectively in French, Italian or German; in fact, our native singers learn those languages more easily by far than the foreigners master our tongue.

The New York Review, usually sensible in musical questions, has joined the little band of

playing no inconsiderable part together with the thrice admirable women's musical clubs in helping our country to make its way gradually into the list of those lands where the tonal art represents an integral part of the finest culture.

"Opera in English" enthusiasts, and says: "These artists at the Metropolitan have spoken English from birth: Olive Fremstad, Louise Homer, Geraldine Farrar, Marie Rappold, Frances Alda, Rita Forna, Madame Cahier, Vera Curtis, Ethel Parks, Lenora Sparkes, Riccardo Martin, Rudolph Berger, Putnam Griswold, William Hinshaw, Herbert Witherspoon, Edwin Lankow and many of the lesser members of the company. Chicago and Boston have Mary Garden, Alice Nielsen, Carolina White, Eleonora de Cisneros, John McCormack and Henri Scott, while other English speaking artists of high repute who would be available in the formation of a great English company are Lillian Nordica, Emma Eames, Nellie Melba, Edyth Walker, Lucille Marcellé, Madame Saltzman-Stevens, Mariska Aldrich, Felice Lyne, Clarence Whitehill, Robert Blass, Francis MacLennan, Orville Harrold and many of smaller note." The New York Review might just as well mention George Hamlin, Anna Case, Marie Mattfeld, Lambert Murphy, Basil Ruysdael, Lillian Robeson, Miss Scotney, Mabel Riegelmann, Florence Easton, Léon Rains.

Song recitals should be in English, wherever possible, for to know the nature of the text is one third of the enjoyment of the whole performance, which offers no dramatic action and no stage pictures to fill the eye and engage the imagination.

Apöpos, while all this discussion is going on regarding the future developments in English grand opera, Milton and Sargent Aborn are going along in the even tenor of their way, and not alone supplying opera in English in Greater New York each spring from eight to ten weeks, but also are at the present time presenting opera in English from Maine to the Pacific Coast. Buffalo, Toronto, Indianapolis, Cincinnati, St. Louis, Kansas City and New Orleans have but recently been visited for a week each by the Aborn English Grand Opera Company, and in each city eight operas in six days have been presented. In cities of smaller size the operas have been presented for one or two nights, and all in English at regular theater prices.

Contracts have just been signed with the directorate of the Academy of Music, Brooklyn, for the third annual season, making the Aborns' sixth year in Brooklyn. Negotiations are pending for annual return spring engagements of from six to ten weeks in Boston, Philadelphia, Baltimore, Washington, Pittsburgh and Chicago, which will give employment to over 1,500 singers.

And therein lies the chief advantage of opera in English. If it will give a chance to good American singers who cannot be heard otherwise, then its general advent should be hurried along.

DALLAS, Tex., has raised a \$40,000 subscription guarantee for two performances to be given there by the Chicago-Philadelphia Opera Company, February 28 and March 1, 1913, and much enthusiasm is being manifested in the southwestern city over the prospect of its dip into grand opera of the first grade. Dallas, by the way, is showing a great deal of musical enterprise this winter, other sums raised there by the Chamber of Commerce to be devoted to the advancement of the tonal art being \$10,000 for the Dallas Symphony Orchestra (Robert N. Watkin, chairman, and F. Rick, secretary of committee), and \$10,000 for music at the Shriners' convention (J. N. Howarth, chairman, and Robert N. Watkin, secretary of committee). It is to be hoped that the artistic results of those investments will justify the public spirit which prompted them.

ON CONDUCTING.

It is to be feared that Alfred Hertz's leading of "Meistersinger" last Friday evening resulted principally in demonstrating the greatness of Arturo Toscanini. Max Smith, long an ardent Hertz admirer, backs water in no uncertain fashion, as follows:

His reading of Wagner's music, thrown into juxtaposition with that of Toscanini, was like a charcoal drawing of a talented artist placed beside an etching of a master. Where the ear had been accustomed in past years to hear every detail exposed with stenciled sharpness, the lines were smudged and wavering; where there had been perfect clarity and depth of perspective the canvas looked flat and opaque. Instead of the rhythmical precision, the absolute unanimity between the forces on the stage and the orchestra pit Toscanini enforced, the old-time differences of singers and conductor were noticed; instead of the unceasing symphonic surge and flow of the orchestra, the wonderful fusing, almost imperceptible, of one movement into another, there were fluctuations of tempo, the hesitations, the uncertainties, the jarring contrasts, the precipitous crescendos that formerly were accepted without murmur.

Gone were the electric vitality, the poetry, the effervescence, the torrential melody, the passion inspired by the Berlioz conductor's genius. Yesterday's "Meistersinger" compared to last season's production seemed like a good coach horse compared to an Arabian thoroughbred. If that represents a truly Teutonic interpretation of Wagner's great comedy, let us by all means have the Italian version.

The Times found in the performance, "for one reason or another, a lack of some of the fresh spirit that has informed previous performances of the work."

In the Herald we read: "It was a creditable performance, but it was by no means the best presentation of the opera given here in recent years. What seemed chiefly to be lacking was sentiment and poetry. Mr. Hertz conducted, but hardly revealed fully the lyric beauties of this score."

No less positive is the World: "Conductor Hertz's interpretation of the score lacked the illuminative and colorful qualities shown the local public by Arturo Toscanini."

And finally, the chorus of protest is swelled by the American:

In the absence of a conductor more in sympathy with the infinite delicacies and varied drolleries of "Die Meistersinger," Alfred Hertz last night directed the performance of that work at the Metropolitan. It was heard for the first time this season.

And yet a change had crept into the opera. A certain roughness could be noticed in the rendering of familiar scenes which a conductor (not, like Mr. Hertz, a German), had informed with grace. There was a want of sprightly humor in the 'prentice lads who danced in the first act.

Passages in the music which should have had breadth and flow had somehow lost their accustomed eloquence. Instead of singing, as it should, from end to end of the inspired and glowing score, the orchestra seemed sometimes dry and thin, and sometimes (in the first act) over loud.

For once, the critics seem to be agreed on all points, and they are right.

ORATORIO AT LAST.

Of the recent concert of the New York Oratorio Society, formerly conducted by Dr. Frank Damrosch, and now under the direction of Louis Koemmenich, the Tribune says that under the new leader "there were most agreeable signs of a freshened interest in the singing of the chorus." In the World we read the comment that "there was also a freer delivery of phrases than this society has disclosed in recent years." The Staats Zeitung comments: "One knows that the chorus of the Oratorio Society had become somewhat morose in the course of years and not very effective in the way it sounded. . . . Time is required for a necessary regeneration, as Rome was not built in a day. Undoubtedly, however, forces are at work in the Oratorio Society which show every indication of being able to heal old wounds and to effect a

new blossoming of progress." Also the Evening World notes improvement, as follows: "The choirs seemed better balanced and the whole body to produce firmer tone." Speaking of Louis Koemmenich, the Evening Sun remarks: "Oratorio needs some one like this broad shouldered, military little leader, if it is not, like Shakespeare, to be banished utterly from Broadway."

And finally, here is the Evening Post estimate of the new conductor: "Mr. Koemmenich has taken the society from the hands of his predecessor and made the old material over. The trebles no longer strive vainly for the higher notes, emitting a forced, unpleasant tone. Now they attack with certainty and sustain with ease the highest passages in the score. And the tenors can now sing a vibrant pianissimo that floats out as freely as the best work of the Toronto tenors. While the altos and basses have improved, the change is less noticeable, as these sections were never as bad as the others. . . . It has been said over and over again during the past few years that oratorio is dead, but, judging from the enthusiasm during and after last night's performance, it has been merely dormant. If Mr. Koemmenich can maintain what he has already gained with the Oratorio Society—and he appears to be a man who will not be satisfied with well enough—New York will support oratorio handsomely. He has shown his mettle by taking an association of singers who have done hack work for years, presented them in a work they have done (some of them, perhaps) twenty-one times, and no one who has followed the Oratorio Society in its years of wanderings could have hoped for such a notable performance as that of last night."

It appears, then, that as usual THE MUSICAL COURIER was right when for years it complained at the performances of Dr. Damrosch and his organization and pointed out to New York the futility of listening to oratorio unless given properly as to conception, vocal execution, and conducting. Mr. Koemmenich is doing a fine and important work in laboring to give this city at last an oratorio society in keeping with the artistic dignity of the metropolis.

PHILADELPHIA OPERA.

Metropolitan Opera House.

The Metropolitan Opera Company of New York paid another visit to Philadelphia last week, Tuesday December 3, and presented "Boheme" with the following cast:

Rodolfo	Enrico Caruso
Schaunard	Adamo Didur
Benoit	Paolo Ananian
Mimi	Geraldine Farrar
Parpignol	Pietro Audisio
Marcello	Pasquale Amato
Colline	Andrea de Segurora
Aleondora	Antonio Pini-Corsi
Musetta	Lenora Sparkes
Sergente	Vincenzo Reschiglian

Conductor, Giorgio Polacco.

The magic name of Caruso filled the house from top to bottom and there were hundreds standing behind the railing. There was not a vacant seat of any kind in the vast auditorium. The first act was scarcely audible in the rear portion of the house, owing to the hundreds of late comers who poured in in a perfect stream. Caruso was slightly hoarse at the beginning, but it passed away by the time he reached the aria, which he sang with extraordinary beauty and perfection. He seemed in unusually good spirits and entered beautifully into the spirit of the performance.

Miss Farrar acted and sang the part of Mimi as usual. Amato's lovely voice never sounded better and his duet with Caruso in the last act was perfect. Miss Sparkes made a good impression in her first appearance here as Musetta, although she seemed a little self-conscious in the beginning.

The other members of the cast acquitted themselves with credit.

Mr. Polacco made his first appearance in Philadelphia as a conductor, and impressed the public, as he has everywhere, as being unusually able and competent. Some of his tempi were slower than we have been accustomed to, but it made the performance all the more interesting. The score was attractive under his masterly direction.

Grand Opera in Brooklyn

ACADEMY OF MUSIC.

"Tannhäuser," December 7.

The crowded auditorium of the Opera House in the Brooklyn Academy of Music last Saturday evening indicated that "Tannhäuser," as presented by the Metropolitan Opera Company, has lost none of its popularity with the opera-going public of this big borough.

The printed cast was as follows:

Landgraf Hermann	Herbert Witherspoon
Tannhäuser	Carl Burrian
Wolfram	Hermann Weil
Walther	Albert Reiss
Biterolf	William Hinshaw
Heinrich	Julius Bayer
Reinmar	Basil Ruysdael
Elizabeth	Olive Fremstad
Venus	Margarete Matzenauer
Ein Hirt	Lenora Sparkes

Conductor, Alfred Hertz.

Slips inserted in the programs announced that "Owing to the indisposition of Hermann Weil and of Alfred Hertz, the role of Wolfram will be sung tonight by Otto Goritz, and the opera will be conducted by Hans Morgenstern."

The Brooklyn performance of "Tannhäuser" marked the first appearance of Margarete Matzenauer for this season with the Metropolitan Opera forces, the distinguished contralto having arrived only last week from Europe. The Venus of Madame Matzenauer is a superb exposition of vocal and histrionic attainment, and she made a fine impression last Saturday night in Brooklyn. The wide range of the Matzenauer organ is displayed to a striking degree in this role, which makes extraordinary demands upon the voice. Throughout the whole of its lovely registers, Madame Matzenauer's vocal material is even, pure and rich. The audience assured her that she is thrice welcome upon her return to the Greater New York operatic field.

Herbert Witherspoon was a stately Landgraf, and his polished singing brought joy to the ears of those who admire a glorious bass voice, masterfully exposed.

The metallic and lifeless singing of Carl Burrian, not to mention his stiff and labored action, resulted in an inadequate portrayal of Tannhäuser. Otto Goritz, who substituted for Hermann Weil as Wolfram, failed to sound the musical depths of this role, and did not appear to advantage either in the tournament of song or the popular "Evening Star" aria. Goritz was slightly off pitch at various times last Saturday night. William Hinshaw, as Biterolf, sang and acted with becoming fervor, and made much of his part. Olive Fremstad was a beautiful Elizabeth. Lenora Sparkes, in the unaccompanied "May Song" of the Shepherd, revealed a soprano voice of rare purity, and she is to be complimented for manipulating her shepherd's pipe in exact time with the English horn, which sounds the notes supposed to emanate from the little instrument played by the shepherd perched upon the wall.

Hans Morgenstern conducted with skill and held his orchestral and stage forces together without the expenditure of unnecessary energy or gestures. He should be given more chance to lead German opera at the Metropolitan.

The stage of the Opera House in the Academy of Music does not permit the best results to be realized in the scenic effects and mountings, this fact being particularly apparent in both the Venusburg and Wartburg scenes in "Tannhäuser." The stage equipment is constructed for the ample dimensions of the Metropolitan Opera House.

Ida Haggerty-Snell's Musicales.

Ida Haggerty-Snell, the vocal teacher, gave a musicale at her New York studio last Friday evening, at which 500 guests enjoyed the singing of Mrs. S. M. Hammett, a pupil of the hostess. Mrs. Hammett's voice is a warm, rich and even mezzo-soprano, and she delighted both by her songs and operatic arias. The most remarkable thing about the voice of this woman is her age; she declares she is sixty-one, and her singing is considered almost a miracle by those old fashioned folks who imagine one stops singing long before one reaches three score and one; but Mrs. Haggerty-Snell states that Mrs. Hammett is hardly more than a beginner so far as the public is concerned. Not only is her voice fresh and youthful, but the woman herself seems young enough to be the daughter of a woman of sixty-one. Angelo Patricolo, the pianist, played several numbers, among them a barcarolle, his own composition, which was much liked.

Great Artists at Bagby Musicales.

John McCormack, the Irish tenor; Olive Fremstad, the Scandinavian soprano, and Fritz Kreisler, the Austrian violinist, were the artists who appeared at the Bagby morning musicale at the Waldorf-Astoria, Monday of this week. Each artist rendered familiar numbers.



A hearing of the majestic and entrancingly beautiful Beethoven violin concerto, as played by Fritz Kreisler last Thursday with the Boston Symphony Orchestra at Carnegie Hall, stood in odd contrast to one of the passages in Philip Hale's program book, which quoted a criticism on the concerto after its first performance (December 23, 1806) by Franz Clement, to whom Beethoven dedicated the work. Johann Nepomuk Moser wrote in the Vienna Theaterzeitung: "The eminent violinist Klement [sic] played besides other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a leader. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can, come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's fantasia."

One of the active psychologists associated with the Johns Hopkins Hospital—his name is not given in the article which the New York American printed last Sunday—has made a careful study of the effect of various musical instruments upon players. He points out how natural it is for the man "who blows deep low notes through a massive brass horn, these notes being a very disjointed accompaniment to the air, taken alone, and by no means giving any idea, if played alone, as to what air or melody they actually belonged," to be calm and collected, not at all nervous or irritable. The flute players, while gentle and of a somewhat poetic nature, "seem to have no particular regard for sartorial adornment, not caring at all whether they dress in style or otherwise." On the other hand, asserts the active psychologist, "cornet players are inclined to be foppish, to have a very high opinion of themselves and to be somewhat reserved, full of false pride and somewhat dull to insults." The players of French horns "seem all to have a remarkable degree of self poise, sangfroid, coolness and nonchalance, at the same time being quite well balanced and among the most intelligent of musicians." Then come the players at the bass, cello and viola, "somewhat dull appearing, but quite as bright as other musicians, except that they have the slow thinking habit that gives one the impression they are dull. They also are subject to violent likes and dislikes without any apparent logical reason." The violin, we are told, "leads

the players to sentimental heights. They are inclined to fall frequent victims to Cupid's wiles. They are also dreamy and restless, finely sensitive and soulful. They are not extremely domestic, however, nor are they ever criminal, although it is hinted they sometimes smile at the moral code. At the same time they are extremely intelligent." (Who would not be a violinist?) Players of large brass instruments are fond of malt liquors; trap drummers and tympanum beaters are dull of wit—that is, not quick to see or take a joke. Bass drummers and slide trombone players are quick tempered and inclined to quarrel easily. Pianists are said to be humorous, philosophic and interested in literature, the latter trait being unnoticed in other musicians to any extent above normal."

What the active psychologist of Johns Hopkins has overlooked, in spite of his careful study, are these phenomena: Horn players usually wear polka-dotted, flowing neck haws, and say "Ja" when asked to have a drink; flute players always get their fingers black when using leaky fountain pens; cornet players have a habit of cleaning their teeth with a brush in preference to using sand paper; bass and viola players, when spreading butter, invariably apply it on the upper side of the bread; cellists never fail to get into the bath tub feet first; violinists usually lie down when they sleep; drummers have a distaste against swallowing the pit of an olive; pianists are sensitive about speeding automobiles and resent being run over by them.

Gabe—What is culture?

Steve—Culture is when you speak of the House Beautiful when you mean the beautiful house.—Cincinnati Enquirer.

A new fashion has started for pianists. Formerly they were content to become conductors; now they sigh for the laurels and the loose change of comic opera composers. Alfred Grünfeld, Paolo Gallico and Enrico Toselli have had works in that form produced in Europe, and now comes Rudolf Friml, with "The Firefly," an exceptionally melodious musical comedy playing here at the Lyric Theater with exceptional success.

Making all due allowances, one is inclined to listen respectfully to Henry T. Finck's dictum that Tchaikowsky's E minor symphony "has a melody the beauty of which has never been surpassed." The harmonization and orchestration of that movement also are strokes of genius.

After Charles Henry Meltzer succeeds in persuading the foreign singers to do opera in our vernacular, he will have on his hands a still harder job, getting the Italian standees at the Metropolitan to applaud in English.

Close harmony—the Democratic party.

Consolation at last for the much abused daily newspaper critic of music! His is not the only art department in which the commentators disagree. Last week there was a fistic duel at Madison Square Garden, and the morning after, one could read these reviews of the experts:

ON AND OFF.



As Mephisto in "Faust."



In Domestic Life.

New York Times.
GARDEN FIGHT
CROWD JEERS
DISMAL BOUT.
McGOORTY AND GIBBONS
"WALLOW" THROUGH TEN
ROUNDS OF MEDIOCRE
BOXING.

The bout did nothing more than lower the standard of fighting ability of Ketchel's would-be successors.

Neither acted in the closing rounds as if he might be able to answer many more bells.

Not a hard blow was delivered during the first round.

(Third round.) Their right hands might as well have been tied to their sides.

The fourth round was quiet.

New York Press.
McGOORTY WHIPS
GIBBONS IN FAST
AND HARD BOUT.
OSHKOSH MAN THE MASTER OF HIS RIVAL ALL THE WAY AND FORCES THE FIGHTING FROM THE FIRST CLANG OF THE GONG.

The bout was a fast one and fiercely fought.

The tenth round was the fastest and fiercest of the battle.

McGoorty stepped in (first round) with a hard left and right to the body.

The Oshkosh fighter, crowded Gibbons to the ropes and drove a hard left to the stomach.

(Third round.) Several times in the round McGoorty crossed his right to the head.

Eddie stepped in with a crashing left to the body.

Again McGoorty sunk his port mauler wrist deep in Mike's mid-section and then jarred Mike with short right uppercut. Eddie was all over Mike with hard lefts and rights and Gibbons had to do some great defensive fighting. Eddie cut loose again, and crowding Gibbons to the ropes, was shooting in hard lefts and rights when the gong rang.

In the Sun its music chronicler remarks: "Every one knows that critics are an abandoned lot, but every one also knows that their chief attraction is that they continually disagree." While no one ever has called it an attraction before, we are all agreed that it is interesting.

Advertisement in the Chicago Tribune of recent date: Never fails—piano teacher different from all others; meet her. Address L 62, Tribune.

Great news for American composers in the Rochester Post-Express: "A London scientist declares that he has scientifically proved that a tight belt quiets the pangs of hunger."

A fiddler in Paris, whose leisure may well be envied, sends to this department 101 variations on the name Kubelik, compiled as follows:

KUBELIK
BUKELIK
LUBEKIK
BEKILUK
BULIKEK
KIBULEK
KEBILUK
BILUKEK
BIKULEK
KILEBUK
LEBIKUK
BEKIKUL
BUKIKEL
BEKIKLU
LEBUKIK
BUKIKLE
BEKULIK
BIKUKLE
LUKBIKE
KUKEBIL
LIKBEKU
KUKIBEL
KUKLEBI
BIBEKUL
KEKLILBU
BUKEKIL
KIKLUBE
BUKLEKI
LIKBUKE
KUBIKEL
BEKLIKU
LUBIKEK
LEKBUKI
KUBILEK

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Götterdämmerung," December 4.

Wednesday evening of last week the fourth drama of the "Ring" cycle was given its second performance of the season, with the following cast:

Siegfried	Carl Burrian
Gunter	Hermann Weil
Hagen	Putnam Griswold
Alberich	Otto Goritz
Brünnhilde	Olive Fremstad
Gutrune	Rita Fornia
Waltraute	Louise Homer
Woglinde	Lenora Sparkes
Wellgunde	Bella Alten
Flosshilde	Louise Homer

Conductor, Alfred Hertz.

Wagner's prolific genius is strikingly manifest in the "Ring" dramas, the climax being attained in the magnificent dignity of the "Götterdämmerung," which is the



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GIORGIO POLACCO.

nearest approach in modern music to the Greek epics of early days. Wagner probably could have written just as easily a "Ring" cycle of eight instead of four operas, for his resources in the presentation of his material apparently knew no limitations. There never is a flagging of interest in the music of Richard I.

Even Wagner's lengthy recitatives are impressive because of their rich and varied orchestral treatment. The Bayreuth master was one of the very few composers able to break away in recitative from the tedious dominant and sub dominant accompaniment in the declamatory form of operatic utterance.

Last week's "Götterdämmerung" audience nearly gave the impression of being at a promenade, the first hour or more being characterized by an annoying series of disturbances due to a long line of late comers, who were ushered to their seats in the darkened auditorium. The superb dead march in the last act seemed to be the signal for another rush for the doors on the part of many of the listeners, who thereby marred the pleasure of those musical devotees willing to remain patiently to the end of the impressive work, which began at 7.30 o'clock and ended at 11.45. (Cuts could have been used to advantage.)

Carl Burrian does not make a satisfying Siegfried for reasons previously pointed out many times by this paper. Olive Fremstad was effective as Brünnhilde. The Hagen of Putnam Griswold revealed magnificent voice and splendid histrionic power, the malevolent nature of this sinister character being strikingly portrayed by Griswold, whose rich basso is one of the chief delights of the New York opera season.

Hermann Weil gave an earnest performance of Gunter. Rita Fornia was a charming Gutrune, this role being among the finest achievements of this artist. Louise Homer revealed nothing new in the dual role of Waltraute and Flosshilde. The other members of the Rhine trio were the sprightly and sweet voiced Bella Alten and Lenora Sparkes. Alfred Hertz conducted staunchly.

"Manon Lescaut," December 5.

Puccini's highly unimportant work, without melodic distinction or musical characterization, and designed only to

touch the superficial phases of one of the most moving love stories ever written, was heard last Thursday evening with the same cast that has done the opera here previously several times this season. Caruso, in excellent voice, displayed his singing art to splendid advantage, seconded ably by Lucrezia Bori and Andrea de Seguro, also exponents of bel canto in its most desirable aspects. Bori has made herself a strong favorite with the New York public, and now is generally regarded as the leading lyric soprano at the Metropolitan. Curiosity is rife to hear her as Marguerite, Madame Butterfly, etc. She has already shown enough to augur that she would be ideal in those and the other standard youthful roles. Antonio Scotti, Angelo Bada, Paolo Ananian, Albert Reiss (effective as the Maestro di Ballo), Maria Duchene, Vincenzo Reschiglian, Pietro Andisio, and Giulio Rossi also sang. Giorgio Polacco led with fastidious regard for the singers, and makes the score sound as noble as its extreme limitations allow.

"Meistersinger," December 6.

Eva	Emmy Destinn
Magdalene	Louise Homer
Walther von Stolzing	Carl Jörn
Hans Sachs	Hermann Weil
Beckmesser	Otto Goritz
Pogner	Putnam Griswold
Kothner	William Hinshaw
Vogelgesang	Lambert Murphy
Zorn	Julius Bayer
Moser	Pietro Andisio
Eislinger	Austin Hughes
Nachtigall	Gaston Martin
Ortel	Paolo Ananian
Foltz	Carl Hager
Schwartz	Bernhard Heidenreich
David	Albert Reiss
Ein Nachtwächter	Antonio Pini-Corsi

Conductor, Alfred Hertz.

Wagner's mine of melody and wellspring of resourceful orchestration, a thing of joy forever to lovers of the lyrical in music, had rather a sorry time of it at the hands of Alfred Hertz, who was forced to suffer through comparison with the illustrious leader under whose inspired baton we had the privilege of hearing "Meistersinger" on former occasions. Toscanini made the measures a source of pure delight, a benison in tone. Hertz, by his forceful methods, lack of repose and seeming ignorance of aesthetics, caused many of the finest moments in the marvelous score to be a disappointment and sometimes even a trial. The prelude was blurred in technical execution, the brawl scene was a chaos in the orchestra and chorus, the accompaniment to Sachs' great monologue sounded dry and pedantic instead of fluent and poetical, the quintet was taken too loudly and roughly in the instrumental division, and so it went on all through the opera, with so many episodes to criticize harshly that their enumeration cannot be attempted in the limited space at disposal here. Many of the listeners, who had heard "Meistersinger" under Toscanini, and knowing that he was about to embark for America, murmured, "God speed Toscanini." Emmy Destinn had a bad evening as Eva, her throat appearing to be constricted and out of control. Carl Jörn, a bourgeois Walther, sang without poetical import, phrased without elasticity, and acted without the ardor and aristocracy associated traditionally with the role of the Von Stolzing scion. Louise Homer did some good work as Magdalene. Hermann Weil was a conscientious Hans Sachs, and was especially sonorous in voice and strikingly authoritative in action. Otto Goritz's Beckmesser, as usual, created laughs through being clowning and buffooned. The character is sufficiently funny as Wagner wrote it without the addition of undignified horseplay. Putnam Griswold's lovely voice, commanding bearing and appropriate conception made the limited part of Pogner an integral factor in the performance. William Hinshaw's dignified and effective art shone forth in even the few phrases that fell to his lot.

Reiss' David has taken its place as one of the consistently artistic operatic portraits at the Metropolitan.

"Faust," December 7 (Matinee).

Faust	Leo Slezak
Mephistopheles	Leon Rothier
Valentin	Dinh Gilly
Wagner	Bernard Bégue
Marguerite	Geraldine Farrar
Siebel	Rita Fornia
Marthe	Marie Matfield

Conductor, Giuseppe Sturani.

Leo Slezak, in a ridiculously unbecoming costume and hat, forced his high tones to the point of tremolo, sang the feeling parts with supersentimentality, lacked grace and decisiveness of bearing, and brought to light a brand of French which must have made those groan who were

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LIBEKUK.

Then there is:
Zimbalist,
Tsilabmiz,
Lbstmziia,
Mbztal—

But go on yourself.

And how about Alois Trnka, violinist, and Franz Drdla, composer?
LEONARD LIEBLING.

Sembrich's Recitals.

Madame Sembrich has been singing of late in three Pennsylvania towns, Bethlehem, Easton and Allentown. She has appeared before sold out houses with local musical organizations in which Charles H. Schwab is interested. Madame Sembrich and her husband, during last week, made their home with Mr. and Mrs. Schwab in South Bethlehem, Pa., and journeyed by automobile to the towns in which the concerts were held.

Sembrich's New York recital will be given on January 2.

Farmer Sings at Hospital Benefit.

Thomas Farmer, the new American baritone, won much praise for his superb rendition of the great air, "It Is Enough," from "Elijah," at the recent benefit for St. Mark's Hospital. The concert took place at Carnegie Hall. Mr. Farmer was accompanied by the New York Philharmonic Society under Richard Trunk, the new conductor of the New York Arion Society, which also assisted at the concert.

able to understand it. A more unsatisfactory Faust has not been heard here, unless one excepts Carl Jörn. What the Metropolitan needs is at least one good French tenor for this role. Geraldine Farrar looked attractive as Marguerite, and sang the "Jewel Song" well. The end of the garden scene found her in faulty intonation, and the prison episode caused her to lay so much stress on volume of voice that its quality became acidulous and penetrating. Leon Rothier gave a thoroughly satisfactory reading as His Satanic Majesty. His "Calf of Gold" and "Serenade" were all that could be desired. Dinh Gilly's stature as an artist improves with his every appearance. He was a manly, vital and lovely voiced Valentin, who now knows every turn and twist of the lyric school of vocalism. Rita Fornia and Marie Mattfeld were on familiar ground and acquitted themselves with unimpeachable credit. Over Sturani's conducting let us draw the veil of charitable silence, except to say that anything more lifeless and inadequate could not well be imagined in a conductor at a first class opera house. "Faust" is an easy work to lead, so that no excuse can be found for Sturani.

"Aida," December 9.

Il Re Giulio Rossi
Amneris Louise Homer
Aida Emmy Destinn
Radames Enrico Caruso
Ramfis Leon Rothier
Amonasro Dinh Gilly
Un Messaggero Pietro Audisio
Una Sacerdotessa Rita Fornia
Conductor, Giorgio Polacco.

A temperamental and yet well modulated "Aida" was the performance conducted by Polacco. He showed full sympathy with the score and illustrated all its romantic and dramatic passages with fire and imagination. The orchestra and chorus were particularly good, and the lavish and tasteful stage settings gave unalloyed pleasure. Caruso's share in the evening's tonal manifestations needs no further comment than to say that he was in the best of form. Emmy Destinn's tone production was hard in quality at first, but softened as the opera progressed. Louise Homer vocalized with such care that she made Amneris a singer to be accepted gratefully, but a princess who forgot some of the native intensity ascribed to her by the librettist. Dinh Gilly's Amonasro had plenty of elemental strength and was delivered with much tonal discrimination. Leon Rothier's resonant voice was well suited to the Ramfis role. Rita Fornia delivered skillfully the measures of the invisible priestess.

SUNDAY CONCERT AT METROPOLITAN.

Eugen Ysaye, as chief attraction, was the lodestone that helped to draw a capacity audience to the Metropolitan Opera House Sunday evening, while Amato, second to none in favor, Vera Curtis, soprano, and Giorgio Polacco, conductor of the Metropolitan Opera House Orchestra, added their quota to the enjoyment of the appended program:

Overture, Leonore, No. 3 Beethoven
Orchestra.
Aria, from Aida Verdi
Vera Curtis.
Aria, Eri tu, from The Masked Ball Verdi
Pasquale Amato.
Violin concerto, D Minor, No. 4 Vieuxtemps
Eugen Ysaye and orchestra.
Prologue to Pagliacci Leoncavallo
Pasquale Amato.
Songs—
Ski Song Clough-Leiter
In the Time of Roses Reichert
Vera Curtis.
Violin soli—
Romanze Svendsen
Rondo Capriccioso Saint-Saëns
Eugen Ysaye and orchestra.
Overture, Tannhäuser Wagner
Orchestra.

Much in little, and long essays as well, have been written and reiterated about the Belgian master's supreme art. And, as is usually the case, when an exposition reaches artistic heights that scale sublimity words as an expression in themselves must fail to render adequate meaning, and silence, that greater tribute, takes its place. But when the reviewer considers the readers who were unfortunately not present and who look to him for the story, nothing else is left except to attempt some account of what really took place.

In his finest form, Ysaye gave a masterly rendering of the Vieuxtemps concerto, in which his colossal tone and the marvelous smoothness and elegance of phrasing and bowing had their always compelling and impelling effect. As a matter of course, recalls without number followed in the constant succession which would have exhausted an artist less accustomed to the routine of phenomenal success. Later, following the Svendsen romanze, which was played in a manner that left the audience breathless, a succession of wild screams and hysterical cries were heard and an overwrought woman had to be removed from the balcony before the concert could proceed. Saint-Saëns' "Rondo Capriccioso" received the

treatment that only an Ysaye gives that number, and then followed the inevitable series of encores, each being more insistently demanded than the preceding, and the audience hanging literally breathless upon each and every tone of Ysaye's marvelous recreating. It was long before the program, which began with a superb rendering of the "Leonora" and closed with an equally fine reading of the "Tannhäuser" overture, under the baton of Conductor Polacco, was allowed to proceed. Interesting in their way, too, were the masterly orchestral accompaniments given to the soloists by Signor Polacco, who displayed as great ability in the difficult art of furnishing an inspiring musical background as he did in leading according to his own musical ideals and conception.

Pasquale Amato was greeted stormily as he appeared

for his first number, which he sang with his well known opulence and golden purity of vocal effect. In the "Prologue," too, which he has made so entirely his own, he electrified his hearers to such an extent that they interrupted with thundering applause at every pause in the aria, thus breaking into the cohesiveness of the performance through their well meant but tactless zeal. Amato was compelled to give encores after both appearances.

Vera Curtis sang her allotted numbers with small and quavering voice, which might be heard with far better effect in the intimacy of a smaller auditorium and in smaller song forms, once the pernicious tremolo were eradicated so that the vocal quality might be heard to better advantage. She, too, responded with encores after both appearances.

GRAND OPERA IN CHICAGO

AUDITORIUM.

"Il Trovatore," December 2.

Monday night subscribers were not invited to witness a novelty, as "Il Trovatore," which was first performed in Rome on January 19, 1853, and in Paris in 1857, was the bill. Constantin Nicolai delivered the "Abietta Zingara" with bravura. His deep basso voice gave much pleasure. Zenatello, though handicapped by a bad cold, acquitted himself gloriously of the "Deserto Sulla Terra" and "Del Questa," which, however, had to be transposed for this occasion half a tone. Cecilia Gagliardi, the new dramatic soprano, effected her debut as Leonora. She is the possessor of a large voice, beautiful in the high register, weak in the medium and tremulous when volume is required. She roused the audience after the "D'Amor Sull'ali Rose." Sanmarco was the Conte di Luna. He sang "Il Balen" exquisitely, scoring heavily in the difficult number. In the trio of the second act with Zenatello and Gagliardi his voice blended superbly and he was largely responsible for the success of the evening. The "Anvil Chorus" was very poorly rendered.

Campanini was a tower of strength, directing his forces with as much verve as though it were a novelty instead of one of the hackneyed operas.

"Hamlet," December 3.

Titta Ruffo, the famous baritone, appeared in the title role and scored an ovation. As a matter of record, it might be said that the "Drinking Song" had to be repeated in its entirety and also that the huge success which marked his debut in "Rigoletto" was duplicated. As already said before in these and other columns of THE MUSICAL COURIER, had not Titta Ruffo a magnificent singing voice he could have been famous as an actor pure and simple. His work both vocally and dramatically was admirable and what was expected from him after his triumphs in Philadelphia and New York.

As to the opera itself, it is out of fashion and was resurrected only to give patrons the chance of hearing Ruffo in another of his inimitable parts. The music is passe and on that account the opera by itself does not need to be reviewed, as a full analysis appeared in THE MUSICAL COURIER some thirty-odd years ago and often since then.

Andreas Dippel had surrounded the star with a constellation of big dimensions, such as Madame De Cisneros, Zeppilli, Huberdeau and Scott. Madame Zeppilli made a splendid Ophelia and voiced her role superbly. She won a well deserved ovation by her singing of the mad scene and did equally well after the "A Questa Pie" in the second act. In the duet "Angli Eterni" with Ruffo she disclosed her powerful organ to best advantage. Gustave Huberdeau was a dignified Claudius and sang the part with his customary art. Madame De Cisneros was a vision of beauty as the Queen. Her fine, sonorous voice was heard with telling effect and though the part, in comparison with the roles generally entrusted to Madame De Cisneros, is small, she found so much in it that she gave it stellar importance. Henri Scott was the Ghost, effectively made up. Most of the music of the part is legato, and also the repetition of the same note time after time is no easy matter, as more than one basso can attest, yet Scott's musicianship is such that he conquered the role completely. The smaller roles were in the hands of Edmond Warnery and Constantin Nicolai, both of them being artists whose presence in a cast always uplifts the ensemble.

The opera, though written in five acts, was reduced to four by the Chicago Grand Opera Company. The last act, in which a ballet is introduced and in which the Ghost appears to the multitude at the funeral of Ophelia, was suppressed. It remains for the imagination to know that Hamlet succeeds his uncle as the King. Campanini directed and injected in the score beauties where under

most other conductors the banalities alone would appear. After the second act he was dragged on the stage to appear at one of the recalls with the principals. It was a big night even though one might hope that next season, when Ruffo comes for a longer stay, Hamlet be allowed to remain in the domain of the dead. It is a trivial opera.

"The Jewels of the Madonna," December 4.

The writer, being out of town, was unable to attend the production of "The Jewels of the Madonna," which was presented with a star cast, practically similar in its ensemble to the one which created the opera in Chicago last season, the only important exception being Zenatello, who sang Genaro in place of his predecessor, Amadeo Bassi. Madame White was the Mariella, while Sammarco again appeared as Rafael. Campanini conducted.

"Cavalleria" and "Pagliacci," December 5.

Another enthusiastic audience acclaimed Titta Ruffo as Tonio in "Pagliacci." Never on our stage have more wonderful singing and acting of the part been witnessed. His makeup and facial appearance were capital, with a sardonic grin and a front tooth missing. The prologue was received with vociferous applause, stamping of feet and shouts of "bravo," and if previously in these columns it was registered than pandemonium of the kind witnessed at the performance of "Rigoletto" and Hamlet had surpassed anything of its kind here, certainly those demonstrations were mild compared with the excitement which reigned at the Auditorium after the hearing of the prologue, as done by Ruffo. As a matter of fact he was compelled to repeat half of it in order to satisfy the vast throng. To describe all the virtues of Ruffo's Tonio is not an easy task, as each one of his gestures and vocal appeals had a meaning of its own. That he had made a deep study of the role was manifested by the minute attention to details, thus revealing in him once more a really great artist who leaves nothing to chance or the musical mood of the moment. The dramatic qualities were well seconded by a beautiful tonal reading of the part. Ruffo, in splendid voice, wonderfully controlled, did some marvelous singing. He is to appear with us only twice more this year, to our regret, but it is with pleasure that we look to his return next season when he will remain during the entire season.

The other singers in the cast rose to the situation and gave splendid accounts of themselves. Alice Zeppilli made a beautiful Nedda and sang it gloriously. This young artist is achieving great progress in her part from year to year and is recognized as one of the most popular sopranos appearing with the organization at the Auditorium. Calleja deepened the good impression produced after his first hearing as Canio. If he sings his other parts as well as he does Canio he certainly is a useful artist. His "Lament" was well received and deservedly so. The other parts were entrusted to Crabbe and Venturini, who rounded up an excellent cast.

In "Cavalleria" Eleanora de Cisneros also created a furore. Last week for the first time in her career Madame de Cisneros sang the part on two hours' notice and on that occasion she impressed us here as a perfect Santuzza. This first presentation was the only rehearsal Madame de Cisneros had ever had in the role and on her second appearance, being quite sure of herself, she made the greatest hit ever won by this singer in Chicago. It is remarkable indeed that a contralto can sing a dramatic soprano role in the original key, reaching with facility to the highest note. Though "Cavalleria Rusticana" preceded "Pagliacci" and though the main attraction of the evening was the appearance of Ruffo, Madame de Cisneros for the time being was the big star upon whom the eye of the public was focused and she completely captivated her hearers. Ruby Heyl made her second appearance as Lola. The good opinion formed after her debut in "Manon"

was strengthened. She is no doubt a big feature of the company. She was excellent. Words of praise are in order for Ettore Perosio, the modest conductor, who directed both operas in fine fashion. He had the orchestra at all times under his full control and swayed his baton with precision, his beat being distinctive and his reading of both operas clean cut.

"Cricket on the Hearth," December 7 (Matinee).

Goldmark's "Cricket on the Hearth" had its first hearing in Chicago on Saturday afternoon before a large and fashionable audience, made up principally of children and their mammas. Mr. Dippel has chosen his repertory well for the Saturday afternoon clientele, as the subscribers on that afternoon are more numerous than on any of the five other subscription days, and as the majority of the ticket holders are women, who bring their children to the opera, the second selection for the second Saturday afternoon's opera was as happy as the presentation of "Cendrillon" last week. Massenet calls his opera a fairy opera comique, while Goldmark calls his "Cricket on the Hearth" an opera in three acts. An opera is really a musical drama. This at any rate opera pretends to be and this "The Cricket" is not. Opera comique really is an opera with some spoken dialogue, and this cannot be applied to the "Cricket on the Hearth." An opera buffa would again be a wrong name for "The Cricket," so to be logical and taking as criterion "Cendrillon," "The Cricket on the Hearth" is purely and simply a fairy spectacular play. The lyrics and music were fully analyzed when the work was first produced by the same company a few weeks ago in Philadelphia. It was sung in English there and here, but with the exception of Scott, Rieglmann, and especially George Hamlin, the opera could have been sung in Chinese as far as the present writer at least could understand the words of the other singers. George Hamlin, who was entrusted with the part of Edward Plummer, sang gloriously. Indeed wonderful is the progress made in his new vocation by this gifted Chicago tenor. Mr. Hamlin has learned much during his summer vacation and he now is completely at home on the boards of the operatic stage. He walked deliberately, acted with consummate art and in addition to all those qualities his diction is impeccable. Each word can be understood and if other American artists or singers were able to talk English and would enunciate words as distinctly as this exponent of the English language, opera in English could have its *raison d'être*. Unfortunately this is not the case.

Henri Scott in a character part made up splendidly. His Tackleton was all that could be desired, both vocally and histrionically. Hector Dufranne is in far better voice this year than in his previous seasons here, and as John he made a distinctive hit. The tremolo, which was so severely criticized on previous appearances, was not in evidence on this occasion and he shared in the success of the afternoon. Mabel Rieglmann as the Cricket showed to good advantage. It is a pity that the management does not see fit to give to this young artist parts which her voice really deserve. It has been said that her small stature made impossible her appearances in many other roles, yet there are some where a petite person would look far better than women of large dimensions. Miss Rieglmann has been heard here in many roles and in each one the audience regrets that her part does not give her more opportunity. She sang beautifully and scored heavily. Edna Darch, as May, acted with discretion and sang her music with good musical understanding. Her voice is sweet and well placed, except when she wants to produce volume; then the tone is harsh, metallic, and sometimes off pitch. In the two first acts she was heard to best advantage, but in the last she wanted to force her voice beyond its limitations, and the results were far from satisfactory. Maggie Teyte, in the principal woman's role, made a good impression as Dot. She looked a picture, and as ever her acting was all that could be desired. Arnold Winternitz, who made his debut as an operatic conductor here, directed with precision, and would give much more pleasure to the ear if he did not detract so much by his grimaces and herculean efforts to swing a very light baton. Altogether, "The Cricket on the Hearth" was well received, and it might take its place on the repertory together with Massenet's "Cendrillon."

"Faust," December 7 (Evening).

The second popular priced opera gave an opportunity to music lovers to hear Gounod's "Faust" with a cast worthy of the regular admission. It was made up of Zeppilli as Marguerite, Warnery as Faust, Huberdeau as Mephisto and Crabbe as Valentine. Charlier conducted.

"Faust" may be an old opera, but it cannot be considered a warhorse. Its melodies please this generation as much as they charmed our grandfathers, and after a week, during which many operas were given, "Faust" still sounded like a potent opera. Warnery did the title role, and though his voice is not of large dimensions, he is such a clever singer and understands his art to such perfection that he came out of the difficult trial with honor, winning success all through the opera. The delineation of Mephisto

by Huberdeau has been reviewed before. The French basso was in splendid voice and the "Calf of Gold" and the "Serenade" were received with vociferous plaudits. Zeppilli showed her versatility with an interesting presen-

tation of the heroine, and her voice, which is larger than last season and more brilliant in the upper register, was heard to best advantage in the "Jewel Song." Charlier read the score traditionally. RENE DEVRIES.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE.

"Tosca," December 2.

IN THE MUSICAL COURIER of September 25 last, under "Reflections," there appeared a short succinct review of Mary Garden's appearance in the role of Tosca at the Opera Comique, Paris. The sensational success she then achieved packed the auditorium both times, and sent the fame of this appearance broadcast over the entire operatic world. Monday evening Miss Garden played the role for the first time in this country, packed the Boston Opera House, and won an equally sensational success. The query as to how she was enabled to do it may be answered very simply if one grasps the psychology of the situation. Given a strong mentality, enormous vital force allied to great physical beauty, a dramatic instinct second to none, and the magnetism propelling these forces away and beyond the footlights, and one has the material out of which a Mary Garden is composed. There is but scant time, however, to consider these several points during the performance, since the eye, mind and heart are filled so



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VANNI MARCOUX AS SCARPIA.

completely with the sorrows of the gorgeously beautiful white and gold creature calling herself Tosca for the time being. Reflection and analysis, however, only come later, and in Mary Garden's case they are powerless to dim or lessen the previous impressions.

Sharing the honors with Miss Garden came Marcoux, whose Scarpia as enacted last season caused widespread diversity of comment. One may or may not agree with the marked blazoning forth of a torturing passion seeking to destroy the unfortunate victim of its desire. One may also question the taste of Scarpia's mumbled prayer in the midst of this awful scene; this and much more might be questioned, but when all is said, the Marcoux impersonation remains a clearly defined masterpiece of character delineation, logically conceived, and carried out with a fidelity that leaves nothing unfinished, not even to the last gruesome detail.

In contradistinction to this was Dalmores' Cavaradossi, a heroic, soldierly figure of a man, a revolutionist who loved his country even as he did his Tosca, and an artist with highly sensitized poetic instincts. It was a relief also to hear his use of vocal declamation where most effective, and to have much of the semi-lachrymose singing, so often indulged in by tenors in this role, rightfully eliminated. The lesser parts in the familiar hands of Messrs. Sillich, Giaccone, Pulcini, Olshansky and Madame De Courcy fitted admirably the general ensemble, to which Mr. Cervi as newcomer in the part of the Sacristan lent a dry humor all his own. Moranzoni conducted with sympathetic insight that led and followed in turn, while the grouping, lighting and costuming again were in conso-

nance with the rest of Mr. Urban's artistically successful regime at the Boston Opera House.

"Tales of Hoffmann," December 4.

A third performance of Offenbach's fascinating opera with the excellent cast of the opening night gave evident pleasure to the large audience assembled; added fresh laurels to the work of the singers; and brought forth more wonder and praise for the marvelous stage setting.

"Boheme," December 6.

An inspired performance of Puccini's opera brought two important changes in the cast from that of last week in the appearance of Edmond Clement as Rodolfo and Anafesto Rossi, a newcomer to Boston, as Marcello.

Clement, singing this part for the first time in Italian, was a vocal and histrionic delight. Accustomed as we are to the rare distinction which this great artist brings to every part he essays, his performance of last evening can take rank as very nearly ideal, combining as it did grace, poetry and tenderness of action with a beautiful and expressive vocal utterance.

Rossi, effecting his debut in this city on this occasion, made a splendid impression, even though his opportunity for vocal display in his part is limited. Some of the attributes which reveal him as a singer whom it shall be a pleasure to hear further are,—a baritone voice of brilliancy, power and range, with a certain rich, mellow quality, an easy spontaneity of action which combines with it taste and intelligence, and a prepossessing stage appearance.

Bori's Mimi charmed once more by the exquisite simplicity of its portrayal. In her tones and action from the very first the impending pathetic end could be fore-shadowed. And when this end came, how it gripped and held one by the pitiful reality of it all. It is difficult to remember just when the pathos of this last act has been so convincingly and vividly portrayed as by Bori and Clement.

Taking their keynote from the admirable work of the principals, the lesser parts were filled excellently by singers already familiar in these roles, while the orchestra, under Moranzoni, shared the honors of this eventful evening.

"Thais," December 7 (Matinee).

The appended cast of individual and general excellence served to make the first performance of Massenet's opera of surpassing brilliance:

Athanael	Marcoux
Nicias	Dalmores
Palemon	Lankow
Thais	Mary Garden
Crobyle	Miss Fisher
Myrta	Madame De Courcy
Albine	Miss Wilson
La Charmeuse	Miss Scotney

It is not necessary at this late date to speak of the rare quality of Miss Garden's histrionic art, which gives interest to the most hackneyed and superficial role. Suffice it to say that she was happily in the vein on this occasion.

Vanni Marcoux, assuming the role of the Monk Athanael for the first time in this city, revealed anew his uncommon dramatic gifts, his vocal skill, and his originality and independence of characterization. Dramatic but never melodramatic, Mr. Marcoux impressed and held the interest as much by the dignity and repression as by the fervor and intensity of his portrayal.

Dalmores, as Nicias, sang with much beauty of tone and acted with such spirit that the role, which has always seemed of minor importance, took on new interest. It was a pleasure also to hear Mr. Lankow's rich sonorous tones once more, while the parts of the two slave girls and that of La Charmeuse, admirably filled by the Misses Fisher, De Courcy and Scotney, added to the artistic enjoyment of the performance.

"Tosca," December 7.

The notable feature of the first popular night performance of "Tosca" was the splendid portrayal of Scarpia by Ramon Blanchart. Vocally authoritative and dramatically effective, Blanchart's impersonation was thoughtfully conceived and logically worked out. There was nothing of a sensational nature about it, yet it convinced and fully met the exacting demands of the character.

Miss Deryne's Tosca, a role in which she has been heard before in this city, always is interesting and artistic, though it never reaches any great dramatic heights. Vo-

cally she met every requirement, her singing of the "Vissi d'arte" and the love music of the last act being particularly praiseworthy.

A new tenor, Umberto Sacchetti, was the Cavaradossi and, except for a slight nervousness at the first which marred his intonation, sang well and made an attractive figure of the unfortunate lover. George Everett as the Sacristan showed promising aptitude in his characterization and Moranzoni conducted with his customary spirit and enthusiasm.

The second Sunday orchestral concert December 8 was devoted to the music of Rameau and Debussy and enlisted the solo services of Mary Garden, Maria Claessens, the Messrs. Diaz, Lipmann, Oulachanoff and George Copeland, pianist.

Sunday Afternoon Concert at Opera House.

The first of the Sunday afternoon orchestral concerts December 1 augured auspiciously for this new departure ambitiously conceived and carried out under the direction of Andre-Caplet. The appended program of Russian music, for the most part unfamiliar, proved decidedly interesting, the extract from "Boris Godounoff" particularly

serving to whet the desire for a more extended hearing of this strangely melodic and impressively dramatic work.

Tharmar Balakirew
Boris Godounoff Moussorgski
Madame Claessens, Mlle. Barnes, Mlle. von Aken, Mr. Marcoux.
Capriccio Espagnol Rimsky-Korsakoff
La Princesse Endormie Borodine
La Chanson de Varlam (from Boris Godounoff) Moussorgski
Vanni Marcoux.

Le Prince Igor Borodine
Marche Polovtsienne.
Danses Polovtsienne.

More than a passing word of praise is due the singers on this occasion, who brought to their individual tasks both vocal certainty and a keen sense of characterization. Notable in the work of Mr. Marcoux was his expressively eloquent diction and the rare artistry of his rendering of two such contrasting numbers as Borodine's "Sleeping Princess" and "La Chanson de Varlam" of Boris. Conducting with much spirit, yet always keeping the proper balance between fire and sentiment, Mr. Caplet led the orchestra most effectively and surprised many of those who considered a purely operatic orchestra incapable of interpreting symphonic music. BLANCHE FREEDMAN.

GRAND OPERA IN MONTREAL

MONTREAL, Canada, December 7, 1912.

There is one point which impresses itself very forcibly upon the mind of the keen observer in regard to the Montreal Opera Company, and that is the ever increasing improvement which goes on week after week and season after season. When the venture of an operatic season was launched three years ago there were many differences of opinion as to the outcome. But in spite of innumerable handicaps, among which one might mention an unsuitable house for the presenting of grand opera, the management has persevered and finally given us a company which in every detail we may justly be proud of. It is not to be wondered at, then, that crowded houses are more the rule than the exception, and the success of the Montreal Opera Company, it is safe to predict, is an assured fact.

With the exception of "Romeo and Juliette," the repertory for the fifth week was composed of operas given previously this season.

"Trovatore," December 2.

Maurice Lafitte
Conde di Luna Polese
Ferrando Cervi
A Messenger Stroesco
Leonora Carmen Melis
Aucena Claessens
Inez Choiseul
Conductor, Signor Jacchia.

Lafitte, Carmen Melis, Claessens and Polese formed a quartet which could hardly be surpassed in any large operatic center outside of New York, and the minor roles were filled satisfactorily. The work of orchestra and chorus under Jacchia's baton was a prominent feature of the evening's performance.

"Jongleur de Notre Dame," December 3.

Jenn (le Jongleur) Conrad
Boniface (the cook) Riddez
The Prior Huberty
The Poet Monk Stroesco
The Painter Monk Grand
The Musician Monk Carmes
The Sculptor Monk Goddard
Conductor, M. Hasselmans.

This delightful opera of Massenet showed marked improvement over last week's performance, Conrad especially giving an unusually fine interpretation of the simple Juggler.

The second half of the evening's bill was "Cavalleria Rusticana," with the following cast:

Turiddu Cortada
Alfio Montella
Santuzza Ferrabini
Lola de Pina
Lucia Buck

The chief interest of the evening was centered round the debut of Mercedes de Pina, the daughter of a wealthy New Yorker, who sang the role of Lola. Taking into consideration the fact that she suffered from slight nervousness, this young aspirant for an operatic career acquitted herself creditably. She was showered with bouquets of flowers at the close of the performance. Madame Ferrabini sang and acted the role of Santuzza in her usual excellent manner. The work of orchestra and chorus was again a feature.

"Louise," December 4.

Louise Dereyne
La Mere Courso
Irma Barnes
Camille Choiseul
La Laitiere Choiseul

Gertrude Deck
La Chiffoniere Deck
L'apprentie Riviere
Le Gavroche Riviere
Elise Soucy
La Balayeuse Soucy
La Plieuse Borbridge
Blanche Almeyras
La Glaneuse Buck
Marchande de pois verts Buck
Marguerite Cullen
Suzanne Paul
Marchande d'Artichauts Paul
La Premiere Vallieres
La Rempailleuse Vallieres
Marchande de Cresson Vallieres
Marchande de Mouron Chabot
Julien Conrad
Le Pere Huberty
Le Noctambule Stroesco
Le roi des fous Stroesco
Le Chansonnier Dufresne
Le Chiffonier Goddard
Le Sculpteur Brossard
Le Bricoleur Grand
Le Philosophe Grand
Le Peintre Carmes
sieme Philosophe Brohay
Gardien de la paix Brohay
Marchand de Carottes Brohay
Le Poete Lemans
Marchand d'Habits Lemans
sieme Gardien de la paix Lemans
Etudiant Correnti
Marchand de pois verts Correnti
Conductor, Hasselmans.

This great opera, which has become a favorite here, was given a splendid presentation, and the honors of the evening were shared by Dereyne, Courso and Huberty. Huberty's acting and singing of the Father is one of the best characterizations done by any member of the company. The orchestra and chorus seemed quite at home in their separate departments.

"Romeo and Juliette," December 5.

Romeo Lafitte
Frere Laurent Huberty
Capulet Goddard
Tybalt Stroesco
Mercutio Riddez
Gregorio Carmes
Juliette La Palme
Stephano Ingram
Gertrude Buck
Conductor, M. Hasselmans.

The features of this performance were Madame La Palme's delightful interpretation of Juliette, and Riddez's Mercutio. Madame La Palme sang splendidly, acted cleverly, and looked charming. Signor Riddez, who is fast proving himself to be an artist of no mean value, gave a striking performance of the difficult role of Mercutio.

"Tosca," December 6.

Tosca Edvina
Cavaradossi Gaudenzi
Scarpia Polese
Angelotti Grand
Spoletti Stroesco
Sacristan Cervi
Sciarrone Marti
Conductor, Signor Jacchia.

Madame Edvina's Tosca was looked forward to with great interest by opera goers in this city. Heretofore this great artist had been seen only in the roles of Marguerite and Louise, and many people were inclined to believe her incapable of either singing or acting the tremendously dramatic part of Tosca. But this proved to be entirely erroneous. She gave a performance which

will live long in the memories of those who saw her, and a general feeling of regret was felt at the thought that she leaves us after next Monday, not to return this season. One would like to see her Tosca again; she received a tremendous ovation from an audience worked up to the highest pitch of enthusiasm by her wonderful handling of the scene with Scarpia at the end of the second act, and again with Cavaradossi in the third act. Gaudenzi as Cavaradossi made his first appearance here and proved himself to be a capable artist. His voice is a robust tenor of round and even quality, and he acted with great fervor.

Polese's Scarpia was wonderfully acted and excellently sung. The other roles were capably handled.

Signor Jacchia, well known as a great admirer of Puccini's music, conducted with his accustomed skill.

"Herodiade," December 7.

Jean the Prophet Lafitte
Herod, King of Judea Riddez
Phanuel, a Jew Goddard
Vitellius, the Roman Governor Grand
A Voice Dufresne
Salome Amsden
Herodiade Claessens
A Young Babylonian Ingram
Conductor, M. Hasselmans.

"Herodiade," the closing performance for the week, was given before a house filled to overflowing, several people who were unable to obtain seats downstairs going into the gallery rather than miss this fine opera.

Massenet in "Herodiade" has combined music of a sensuous melodic style with great dramatic passages leading up to thrilling climaxes.

Madame Amsden as Salome was in splendid voice, and sang with a purity and lusciousness of tone which was a positive joy to listen to. Her singing of "Il est Bon, Il est Doux" brought her rounds of applause, and the performance was delayed for a few minutes until quiet prevailed once more. Her acting of the scene with Herod in the temple was another signal for a lengthy outburst of applause.

Signor Riddez in the role of Herod seemed to be in his element, and it is doubtful if he has played any part which suits him so well as this. He was also in fine voice, and received his share of applause, especially after the aria "Vision Fugitive."

M. Lafitte sang the Prophet admirably, and again added to his laurels as an artist of the highest order.

Mention might be made of Grand as Vitellius, in which role his fine baritone voice was heard to great advantage.

The orchestra and chorus did exceptionally fine work, the unaccompanied work of the chorus being quite a feature of the evening.

Orchestral Concert.

Large audiences continue to attend the afternoon orchestral concerts, which are always enjoyable. This week's program consisted of "Le Roi d'Ys" (Lalo), "Antar" (Rimsky-Korsakoff), "Tristan and Isolde" (prelude and "Love Death"), and "Deux Danses Slaves" (Dvorak).

Signor Cortada was the soloist and sang the "Romance" from "Martha." Hasselmans conducted.

Hans Merx with Yonkers Teutonia.

On Monday evening, December 2, Hans Merx, baritone, appeared as soloist with the Yonkers (N. Y.) Teutonia, Richard Vossley, conductor. Mr. Merx sang the "Toreador" song from "Carmen" and "Werner's Abschied" from "Der Trompeter von Sakkingen," accompanied by an orchestra from the New York Philharmonic Society. He also sang the incidental solo parts in two choral numbers. The singer made an excellent impression and received many compliments for his splendid work. The Yonkers Daily News said in reference to the first aria that Mr. Merx "made the most of every chance it gave," and that "his second song was fine."

Advancement for Huss Pupil.

Eva May Campbell, soprano, a pupil of Mrs. Henry Holden Huss (Hildegard Hoffmann-Huss), has been engaged as soloist by the First Presbyterian Church of Norfolk, Va. This body has recently erected a fine new edifice in the exclusive Ghent section of the old Virginia seaport town. Miss Campbell formerly sang at St. Luke's Protestant Episcopal Church in Norfolk. Every now and then the young lady comes to New York to take a course of advanced lessons with Mrs. Huss. The First Presbyterian Church congregation in Norfolk is one of the wealthiest in the South and pays generously for its music.

"What do you call your composition?" asked the man who had listened patiently. "What would you suggest?" asked the popular composer. "Oh, 'Carmen' or 'Faust' or 'Trovatore'." "But those have all been used before." "So has your composition."—Washington Star.

Koemmenich Conducts the "Elijah."

New Musical Director of the New York Oratorio Society Universally Praised by the New York Music Critics for His Splendid Work.

The following reviews of the New York daily papers indicate that the new musical director of the New York Oratorio Society, Louis Koemmenich, has already achieved decided success:

EVER POPULAR "ELIJAH."

THE WORK OPENS FORTIETH SEASON OF THE ORATORIO SOCIETY. There is probably no lover of choral music living in New York who can remember the first performance here of Mendelssohn's "Elijah," and it is as certain as anything can be in connection with things depending on popular taste that nobody alive will hear the last. After Handel's "Messiah" it is the most admired of oratorios in England and America. It is easy to tell why other works in the field ought to crowd these works out because of their greater artistic value, but the arguments, quite sufficient for the critics who advance them, omit from their equation the religious element of Handel's work and the combined religious and dramatic, or human interest of the other. These elements consorted with their unquestioned musical beauty have made them the staple of choral societies among English speaking peoples for generations. Sometimes choristers get tired of singing them and conductors conceive ambitions to do something in the field more modern; but when they follow their new inclinations the box office promptly tells them that they are imagining vain things and that they would better return to first principles if they want to continue their existence. And so "The Messiah" is always with us in the Christmastide and "Elijah" as often in other periods as is consistent with artistic dignity.

The Oratorio Society, founded by Dr. Leopold Damrosch and directed for thirty-nine years by him and his two sons, Walter and Frank, celebrated the entrance of its fortieth season last night at Carnegie Hall by a performance of "Elijah" under a new conductor, Louis Koemmenich. There were most agreeable signs of a freshened interest in the singing of the chorus, more particularly in the augmentation of the male portion. The choir sang the old choruses admirably, so admirably indeed that had the dramatic spirit been developed the "Thanks be to God" chorus would have been thrice as thrilling as it was. But of the dramatic notions which were in Mendelssohn's mind during all the years in which it harbored the plan of the oratorio and which, without particular blame to anybody, have lately taken the form of theatrical representation, there were few in evidence last night.—New York Tribune, December 4, 1912.

ORATORIO SOCIETY BEGINS SEASON WITH "ELIJAH."

LOUIS KOEMMENICH, NEW CONDUCTOR, HAS AUSPICIOUS DEBUT HERE.—MENDELSSOHN WORK WELL SUNG.

With a new conductor, the Oratorio Society opened its fortieth season in Carnegie Hall last night with Mendelssohn's "Elijah." It was an evening of enthusiasm both for the singing of the chorus and the intelligent and forceful conducting of Louis Koemmenich, who was elected to the position last spring. He comes from Philadelphia, and, contrary to the general suppositions about that city, seems to have infused new life and vigor into the organization. . . .

When a society of this character has reached its fortieth season there is a feeling of friendliness among the subscribers, and as they mingled in the lobby after the concert the work of Mr. Koemmenich was the subject of conversation. It was not hard to discover that the uniform opinion was a happy one, and comments of admiration for his method of handling the choruses, and particularly the solo chorus, were heard.—New York Herald, December 4, 1912.

MENDELSSOHN'S "ELIJAH."

FIRST PERFORMANCE OF THE ORATORIO SOCIETY UNDER ITS NEW CONDUCTOR.

For the first time since the foundation of the Oratorio Society of New York its direction has gone into other hands than those of a Damrosch. At the concert with which it began its fortieth season last evening it was directed by its new conductor, Louis Koemmenich. Dr. Frank Damrosch resigned the conductorship last spring. Before him the society had been conducted by his brother, Walter Damrosch, who succeeded his father, Dr. Leopold Damrosch, its founder, on his death. The long and honorable record of the society, which has had an existence paralleled by few other choral organizations in New York, seems likely to be continued under the new conductor.

The performance was one of Mendelssohn's "Elijah," which was given by the Oratorio Society for the twenty-first time. The chorus was, of course, largely familiar with the music, for which reason the performance hardly called into play all the powers of the new conductor. It did so to a sufficient degree, however, to show that he is a man of experience and authority, able to mold a choral performance in accordance with his wishes and having conceptions well grounded and artistic. . . . Variety of dynamic effect was not lacking; and in softer passages the results were especially good. The Oratorio Society is not well balanced in its tone and has not been in recent years, owing to the deficiency of men singers.—New York Times, December 4, 1912.

APPLAUD "ELIJAH" SUNG BY ORATORIO SOCIETY.

NEW CONDUCTOR AND NEW AMERICAN TENOR AT CARNEGIE HALL CONCERT.

There were three reasons that made last night's concert of the New York Oratorio Society one of distinction. The first was the initial appearance of a new conductor in Louis Koemmenich, who proved a fine musician; the second arose from a presentation of "Elijah," which has not been heard here in several years, and the

last was the debut of Paul Althouse, who revealed one of the best tenor voices possessed by an American singer.

Carnegie Hall resounded with applause throughout the evening, and it is certain that this season, the fortieth of this choral organization, will be one of superior accomplishment.

While it cannot be said that last evening's presentation of the very musically difficult Mendelssohn oratorio was ideal in all respects, it touched a splendid artistic standard.

Mr. Koemmenich, who succeeds Frank Damrosch, had prepared his compositions, and he not only knew what he wanted, but for the most part succeeded in obtaining the sought for musical effects. The choruses were sung with commendable spirit, tonal quality and unity of attack. There was also a freer delivery of phrases than this society has disclosed in recent years. And even the weakness of the tenors and occasional shrillness of the sopranos did not seriously mar the achievements of the chorus as a whole.—New York World.

"ELIJAH" WELL SUNG BY ORATORIO SOCIETY.

NEW CONDUCTOR, LOUIS KOEMMENICH, SHOWS GOOD WORK WITH CHORUS.

The Oratorio Society began its fortieth season last evening at Carnegie Hall with a performance of Mendelssohn's "Elijah." The occasion was made specially interesting by the appearance of the new conductor, Louis Koemmenich. Dr. Frank Damrosch resigned last spring. He was the third director of the organization, which was founded by his father in March, 1873. It was in December of that year that the society, with a chorus of twenty-eight voices, gave its first public entertainment under the baton of Dr. Leopold Damrosch.

Last night's concert was the first to be given by the Oratorio Society dissociated from the guidance of a member of the Damrosch family. Mr. Koemmenich, however, is no new hand at leading choral bodies. He has been an important Saengerbund conductor for years and the directors of the Oratorio Society look to him to push forward the work which has made steady progress for thirty-nine seasons.

It might be permissible at this time to comment on some of the difficulties with which a conductor of oratorios must contend in this city. One is quite patent, and that is the difficulty of obtaining a well balanced chorus. It is easy enough to find women who have the time and inclination to attend the necessary rehearsals, but it is hard to get men, and hence choruses must nearly always be too strong in female voices. This is the case with the Oratorio Society, and it was never more in evidence than it was last evening. For this Mr. Koemmenich should not be censured, for if he were to suppress his sopranos too rigorously he would diminish his total body of tone too much without getting other desirable results.

Again, when the chorus is not a paid body, but is composed of amateurs, it is not always possible to dismiss those who are not altogether up to the standard of requirements. Long service and faithful devotion have to be respected, and if the veteran persists in lagging superfluous on the stage the conductor cannot help himself. There have been some laudable retirements from the Oratorio chorus, and an infusion of fresh new voices. It is to be hoped that the reseeded process will be continued.

In spite of the obstacles in the way of reaching perfection last evening's performance of Mendelssohn's "Elijah" had many sterling merits. The tone quality of the chorus was excellent except in a few fortes, where the sopranos sounded forced. In piano passages the singing was most admirable. It was smooth, round, sonorous, beautifully phrased and artistically shaded. Mr. Koemmenich's hand showed clearly in such work and the results raised pleasing expectations for the future.—New York Sun.

ORATORIO SOCIETY SINGS "ELIJAH."

ORGANIZATION'S FORTIETH SEASON BEGUN IN CARNEGIE HALL. With the opening of its fortieth season, last night, in Carnegie Hall, on the very day of its thirty-ninth anniversary, the Oratorio Society of New York started a new lease of life under the guidance of Louis Koemmenich, successor to Dr. Frank Damrosch. The vehicle selected for the occasion was Mendelssohn's "Elijah," which the organization sang for the first time on November 8, 1876, and for the twentieth time two years ago, on March 29, 1911. Yesterday's performance, therefore, was the twenty-first time in the history of the society, which is something of a record, even if it falls far behind that of "The Messiah."

In electing Louis Koemmenich as its musical director when press of work induced Frank Damrosch to resign, the Oratorio Society was influenced by the reputation the conductor had made as an organizer and trainer of choirs in Brooklyn and Philadelphia.

The new conductor made a distinctly agreeable and promising impression. In a few months, of course, he could not create any epoch making changes. That there is room for improvement still in the personnel of his big chorus he himself, no doubt, would acknowledge, for the quality of tone produced, particularly by the soprano, falls far short of perfection. But the attack of the Oratorio Society is distinctly better than it used to be; there is greater rhythmic vigor and precision in the ensemble and a finer dynamic balance.

Koemmenich exerted unquestionable authority last night; he inspired his disciples to give of their best; at times he even impelled them to give too much. But if the performance of "Elijah" seemed almost too energetic, almost too strained in its dynamics, there were passages as the beautiful "Blessed Are the Men Who Fear Him," when the singing of the chorus was distinguished by fine shading, subtlety of expression and an unusual clearness of exposition.

Koemmenich conveyed to his singers exactly what he wanted them to do, and they in turn responded to his will quickly, sharply and with stirring unanimity, rising in climaxes to great outbursts of sonority. No wonder the conductor was greeted with an enthusiasm that bore testimony of something more than a friendly welcome to a newcomer.—New York Press, December 4, 1912.

ORATORIO SOCIETY'S LEADER HAS CEASED TO BE A DAMROSCH.

FOR THE FIRST TIME SINCE IT WAS ORGANIZED FORTY YEARS AGO A "STRANGER" CONDUCTS.

HIS NAME IS KOEMMENICH.

Mendelssohn's "Elijah" Superbly Sung Before Large Audience in Carnegie Hall.

For forty years, ever since its formation, the Oratorio Society has been under the conduct of a member of the Damrosch family. Its founder, organizer and first conductor was Dr. Leopold Damrosch, who occupied the desk until his death.

Walter Damrosch succeeded his father, and after only a short period gave way to his brother, Dr. Frank Damrosch, who was the society's head until last season. At the concert of the Oratorio Society at Carnegie Hall last evening, when Mendelssohn's "Elijah" was presented, Louis Koemmenich directed the singers and for the first time in its history the chorus was directed by an outsider. Mr. Koemmenich proved a worthy successor to Dr. Damrosch and the Mendelssohn work was interpreted superbly.

The new conductor assuredly understands the manipulation of a mass of singers, and some of his effects were novel and inspiring.

A WONDERFUL GRADATION.

For instance, he started his three hundred singers with a perfect attack on a note sung in the most delicate manner (half voice), then the tone increased until each member of the chorus was sending out his most powerful tone, and after this climax the diminution commenced until the sound fell into a whisper. The three hundred singers in unison swelled and decreased with the ease and faultlessness of a single voice.

Generally speaking, Mr. Koemmenich gave a spirited and at the same time reverent reading of "Elijah."

The large, intelligent and fashionable audience by its attention and appreciation is another demonstration of how enjoyable English words are to an audience of Americans. Every word of the text was enunciated carefully, with the result that the book of words was quite unnecessary.—New York American, December 4, 1912.

"ELIJAH."

Louis Koemmenich, the new conductor of the Oratorio Society, over which Frank Damrosch presided so long, made his first appearance with the organization in a performance of "Elijah" at Carnegie Hall last night. The principal soloists were: Florence Hinkle, soprano; Edith Kruse, mezzo soprano; Margaret Keyes, contralto; Paul Althouse, tenor, and Clarence Whitehill, baritone. "Elijah" is a work that is favorable to the good effect of a chorus like that of the Oratorio Society. Under its new conductor it sang for the most part last night with commendable vigor. An audience of good size received Mr. Koemmenich cordially and applauded the performance liberally.—New York Globe, December 4, 1912.

KOEMMENICH STRONG AS ORATORIO LEADER.

Louis Koemmenich set a high standard for himself last night when he appeared for the first time as conductor of the New York Oratorio Society, now entering its fortieth season and for the first time under a conductor other than Dr. Leopold Damrosch, who organized it, then successively his sons Walter and Frank Damrosch.

Mr. Koemmenich selected Mendelssohn's great "Elijah" as his medium of introduction and with a very large body of singers the entire work was restudied and prepared with the enthusiasm that can hardly come from any but one who must make a decisive place for himself, and in this Mr. Koemmenich succeeded. . . .

The choruses were sung with great precision of attack, phrasing and with a fine quality and body of tone. Both in the climaxes and in the moments of delicate shading they showed the mastery of their training, and there was no lack of applause especially intended for the chorus. The New York Symphony Orchestra, with Frank Sealy at the organ, formed the accompaniment. Carnegie Hall has rarely held a larger audience and at eleven o'clock there were few vacant seats in the house.—New York Evening Mail, December 4, 1912.

ORATORIO SOCIETY.

At last New York has a choral society of which it can be proud, and to Louis Koemmenich, the new conductor, great praise must be given. Last night's performance of "Elijah" by the Oratorio Society so far exceeded the expectations of the most sanguine that it is safe to predict we shall have a choir almost equal to the Mendelssohn's Choir of Toronto before the season is over. In the few months Mr. Koemmenich has had the society he has put new life into the singers and inspired them with his own enthusiasm. Those who thought the superior tone quality of the Toronto Choir was due to better individual voices must eliminate that factor in making allowances for local shortcomings, for Mr. Koemmenich has taken the society from the hands of his predecessor and made the old material over. The trebles no longer strive vainly for higher notes, emitting a forced, unpleasant tone. Now they attack with certainty and sustain with ease the highest passages in the score. And the tenors can now sing a vibrant pianissimo that floats out as freely as the best work of the Toronto tenors. While the altos and basses have improved, the change is less noticeable, as these sections were never as bad as the others.

For the trio, "Lift Thine Eyes," and the quartet, "Holy, Holy, Holy," Mr. Koemmenich had engaged a special choir of nineteen professional singers. The trio was so beautifully sung that it had to be repeated, and, wonderful to relate, the chorus immediately following the trio "He, Watching Over Israel," did not suffer by comparison. In fact, Mr. Koemmenich may safely rely upon his own singers for just the work the special choir did. . . .

It has been said over and over again during the past few years that oratorio is dead, but, judging from the enthusiasm during and after last night's performance, it has been merely dormant. If Mr. Koemmenich can maintain what he has already gained with the Oratorio Society—and he appears to be a man who will not be satisfied with well enough—New York will support oratorio handsomely. He has shown his mettle by taking an association of singers who have done hack work for years, presented them in a work they have done (some of them, perhaps) twenty-one times, and no one who has followed the Oratorio Society in its years of wanderings could have hoped for such a notable performance as that of last night.—New York Evening Post, December 4, 1912.

"ELIJAH" WELL SUNG.

NEW YORK ORATORIO SOCIETY PRODUCES MENDELSSOHN WORK IN CARNEGIE HALL.

At Carnegie Hall last night, which was jammed to the doors, Mendelssohn's oratorio "Elijah" was sung for the twenty-first time by the New York Oratorio Society, of which Louis Koemmenich, hailing from Brooklyn, is conductor, holding that position since last summer, when he was elected in place of Frank Damrosch. It was

his first appearance on the occasion of the production of such a masterpiece as "Elijah" and it was entirely satisfactory. Indeed, such a trained body of singers could sing massed choruses without precise attention from a baton, but there was intelligent and careful leadership, nevertheless, on the part of Mr. Koennenich. That was evidenced by frequent applause, not only for the chorus work, but also for the leader and soloists.

The orchestra of the New York Symphony Society assisted and the instruments were great factors in supporting the voices. Frank L. Sealy was at the organ. It should be added that the singing by the great chorus was glorious and it was distinguished not only for mellowness and power, but also for attack and complete accord with Mr. Koennenich's baton.—Brooklyn Eagle, December 4, 1912.

Children Crown Nordica with Flowers.

Madame Nordica sang for the first time in Little Rock, Arkansas, November 25, and the whole city was en fete to welcome the great singer. Even the children participated in the excitement, and their share in the general joyfulness was made the occasion of a very pretty ceremony. The concert program was divided into two parts. When the curtain rose after a short interval, Madame Nordica was discovered seated on an improvised throne, while two hundred children were arranged in a semi-circle about her. As the curtain ascended the children broke forth into an original "Ode to Nordica." At the conclusion of each verse, a group of young girls clad in white stepped from the circle and forming a line, knelt to the prima donna and then marched past strewing flowers at the foot of the throne. While the last verse was being sung, Madame Nordica was showered with flowers, and two little maidens crowned her with rose garlands.

The singer was visibly affected by the homage of the children. In a few words she told them and the audience that it was the most delightful tribute she had received in her whole professional career.

Extracts from the newspaper reviews follow:

The glorious Nordica pleased a large audience at the Kempner Theater last night in her wonderful interpretation of the musical gems from the masterpieces of the world's greatest composers. But it is the habit of Madame Nordica to please, for her art is supreme in the musical world. Other singers have delighted local music lovers and have demonstrated great ability in technique and interpretation, but they do not win the heart as does the great prima donna who for two hours held her hearers under the magic spell of beautiful melodies and dramatic delineations last evening.

Somehow it is the sweet simplicity of the woman, her charm of character and warmth of feeling for others—her own power of appreciation itself—that brings her audience into a perfect harmony with the singer and makes her program of song a real communion in music, rather than a mere rendition of so many set pieces for the delectation of so many people who have paid the price of admission to a concert hall. Back of her rare gift as a singer is the still more appealing and powerful factor of a rich womanly character.

The concert program last evening covered a wide range, giving full opportunity to the diva for the display of her wonderful voice. The aria from Tannhäuser, Stange's "Damon" and Vidal's "Ariette" were rendered, the latter giving opportunity for the full, rich dramatic tones that have made Nordica one of the first artists in opera roles. In the aria from Puccini's "Madama Butterfly" she demonstrated her great power as an interpreter of opera.

Varying from the strictly classical numbers to the simple, appealing melodies, she gave Nevin's "Mighty Lak' a Rose," in which the soft, plaintive notes, with their tender feeling, not only demonstrated her ability as a singer, but gave further insight into the gracious character of the woman; for in the simple melodies, perhaps, more than in the grander themes is found the key that interprets the temperament of the singer herself.

It was indeed an evening of rare entertainment, and was capped with a fitting climax which touched the prima donna. Over 200 school children, admirably drilled, formed in a semi-circle about Madame Nordica on the stage and sang an original ode dedicated to Nordica. Then they marched past her, as she sat upon an improvised throne, and showered her with flowers, two of the little misses crowning her with a garland of roses. This show of genuine appreciation from the children visibly touched the great singer.—The Arkansas Democrat, November 26, 1912.

The music loving people of Little Rock are deeply indebted to Effie Cline Fones and Sarah Yancey Cline for their enterprise in bringing artists so notable as Madame Nordica to Little Rock. The concert in which she appeared at the Kempner Theater was much the most delightful one given in this city since Nordica's last appearance, some three years ago, at the Capital Theater, and the audience was highly appreciative.

Perhaps there were some who feared the famous dramatic soprano would not reach anticipations, based on the fame of her former years, but if such doubts existed they were quickly dispelled by the rendering of the first number she gave. Nordica has visited Little Rock three times in concert in the last nine years, and yet her voice is sweet and powerful and under as perfect control as a decade ago. She made a regal appearance and graciously responded to every encore, although the regular program provided fourteen numbers by her.

The program was splendidly arranged to display every quality of her magnificent voice, lyrically and dramatically. Stange's "Damon" gave the delightful trills for which she is famous; Debussy's "Mandoline" displayed her voice in sprightly, pleasing humoresque manner; in Vidal's "Ariette" her glorious swelling tones were given full voice, and her dramatic powers found scope in Elizabeth's aria from "Tannhäuser," in which, as the ablest interpreter in America of Wagnerian roles, she was quite at home; in the second act aria from "Madama Butterfly" and the most powerful expression in Schubert's stirring "Erl King"—in which last named number Komayne Simmons rose to his best performance of the evening in the instrumental interpretation. It was a graceful act of the diva's that, in acknowledging the plaudits of the audience at this crowning number, she led him back to share the honor with her.

The program had provided one simple, sweet song, in Handel's "Angels Ever Bright and Fair," but, by request, the Puccini number was substituted for it. Nevertheless, an opportunity was given to hear Nordica in something less severely classical in the encore number which she gave. "Mighty Lak' a Rose," Nevin's pretty ballad, which she sang most effectively.—The Arkansas Gazette, November 26, 1912. (Advertisement.)

William Hinshaw's First European Opera Appearance.

When William Hinshaw arrived in Berlin on May 25 last he found a letter awaiting him at the Hotel Adlon from the Ledner Bureau asking him if he would accept an engagement to sing Wotan in the festival performances of Wagner's "Nibelungen Ring" at Graz, Austria, a beautiful little city in Bohemia about four hours south of Vienna.

Having learned the entire "Nibelungen Ring" during the past season, although having never sung it in public, Mr. Hinshaw hailed with delight the opportunity to sing Wagner's one eyed god, Wotan, for the first time, and immediately paid a visit to the bureau where he learned that another baritone who had previously been engaged had not proved satisfactory and the manager of the opera house had telegraphed for another.

Several days elapsed before definite arrangements were made for Mr. Hinshaw's appearances, the manager finally deciding to go to Berlin to see Mr. Hinshaw personally; but within a week arrangements were completed for Mr. Hinshaw to go to Graz and sing the Wanderer in "Siegfried" and Wotan in "Walküre" in June.

In the meantime Mr. Hinshaw saw Johanna Gadski at an afternoon tea and told her of his pending engagement, whereupon Madame Gadski showed the wonderfully magnanimous spirit and desire to aid young artists which has marked her entire career by offering to rehearse "Die Walküre" with Mr. Hinshaw so that he might not only have the benefit of her criticisms but the actual experience of singing and acting the role with her "Brünnhilde." She worked and encouraged and criticised and sang and acted both Brünnhilde and Fricka with Mr. Hinshaw three hours each day for ten consecutive days.

When Mr. Hinshaw arrived in Graz he was called for a piano rehearsal by the musical director, Oscar von Posa, after which the director complimented him very highly and said that an orchestra rehearsal was entirely unnecessary since Mr. Hinshaw was so absolutely perfect in the part.

Mr. Hinshaw made his first appearance as the Wanderer in "Siegfried" and made such a good impression that he was asked to sing Gunther in "Götterdämmerung" to which he consented then came his third appearance in which he sang Wotan in "Die Walküre," achieving a fine success and re-

ceiving the approval and commendation of the critics of the entire press, among whom were Dr. Kienzl, the noted composer of "Der Kuhreigen," and Dr. Decsey, one of the best known musical critics of Europe.

Here is what they said:

Already with his appearance alone William Hinshaw created a brilliant impression, which was still further enhanced by his vivid, original interpretation and rich voice; his Wotan, vocally and dramatically, was among the finest operatic events of the season.—Graz Volksblatt, July 1, 1912.

In his first appearance as Wotan, Mr. Hinshaw displayed the well rounded musical equipment that bespeaks a superior talent. Dramatically, all was conceived in a manner that displayed a close affinity with the Bayreuth school. Mr. Hinshaw is indeed a singer with a brilliant future.—Graz Tageblatt, July 1, 1912.

Mr. Hinshaw sang the Wanderer with well modulated, refined and manly voice that was nevertheless capable of great climactic power when occasion demanded.—Graz Tageblatt, June 24, 1912.

William Hinshaw, of the Metropolitan Opera House, who sang the part of the Wanderer in the German language for the first time, displayed such excellent diction that nearly every word was easily understood. His fine expressive voice carried well.—Graz Volksblatt, June 24, 1912.

William Hinshaw sang the Wanderer with the quiet authoritative-ness that brought his comprehensive vocal range into splendid requisition in the refined and noble interpretation of the songs of the Gods.—Montags Zeitung.

William Hinshaw, who sang the role of Gunther, well deserved the sincere admiration of the musicians present, as much for the thoroughness of his musical knowledge as through the majesty of his presence, which rose toweringly above all the rest.—Graz Tagepost, June 26, 1912.

The Wanderer was sung by William Hinshaw, who possesses a noble, well schooled voice of the tenor-baritone order, which carries beautifully.—Graz Tagepost, June 24, 1912.

William Hinshaw pleased every one in the role of Gunther. His manly presence and the authoritative outpouring of his brilliant baritone voice bespeak the best for the singer.—Arbeiterwille, June 27, 1912.

His noble presence and intelligent conception of Gunther, together with his refined vocalism, speak very highly for him. Mr. Hinshaw possesses marked qualities.—Graz Tageblatt, June 26, 1912. (Advertisement.)

FLONZALEY QUARTET'S NEW YORK CONCERT.

To hear this famous and well-nigh perfect organization, the Flonzaley Quartet, in a hall of the dimensions of the new Aeolian Hall is to listen to chamber music under almost ideal conditions. To talk about the performance of this celebrated body of players is altogether superfluous. The entire gamut of praise at various pitches of enthusiasm has been chanted by the critics of both hemispheres. But it is doubtful if the artists ever produced sounds more ethereal and less physical than the music they drew from

express the composer better than the string quartet can do it, especially in the scherzo and finale. But with Haydn the strings are all sufficient.

Like Chopin with his piano, Haydn is complete with a string quartet.

And no organization can render the genial spirit of Haydn better than the Flonzaley Quartet can do it. The complete program was as follows:

Quartet in D majorMozart
Quartet in D majorTchaikowsky
Quartet in G majorHaydn

Elsenheimer Interpretation Recital.

Dr. Nicholas J. Elsenheimer gave an interpretation lecture-recital at the Granberry Piano School, Carnegie Hall, New York, Saturday morning, December 7. The advanced students of the school and the members of the faculty always attend these instructive Elsenheimer mornings, and on this day there was much enthusiasm for the learned musician's expositions. Besides his brief analysis, Dr. Elsenheimer performed the following numbers:

Prelude and fugue in D minor, No. 11, from Little Preludes and FuguesBach
Sonata in D majorMozart
Songs without words, in E major and G minorMendelssohn
Hush-a-bye BabyLemont
A Moorish DanceLemont
Over the Hills to FaerieLemont
A Stately DanceLemont
Dancing ShadowsLemont
Four MiniaturesJuon
Intermezzo,
Berceuse,
Scherzo,
Minuet.

Hulsmann Sisters at Carnegie Lyceum.

Little Helen Hulsmann and her wee sister, Constance, were specially engaged to appear as soloists at the concert by the alumni of Syracuse University, in Carnegie Lyceum, New York, December 5. Helen played brilliant piano solos by MacDowell and Liszt and Constance played an etude by Ravina and waltz by Dennée. Their playing was enthusiastically applauded and encored, making a great hit. John Barnes Wells and other well known artists were on the program, and among these the Hulsmann children held their own, so remarkably well do they play the piano.



THE FLONZALEY QUARTET MEMBERS.

their instruments on Monday evening, December 9. Like those strange and enchanting harmonies which the shipwrecked mariners heard in Prospero's enchanted isle, the thrice refined and disembodied tones floated through the concert room without reminding the listener of entangled horsehair and catgut. Especially was this unearthly quality noticeable in the andante cantabile of the Tchaikowsky quartet. In that particular movement for muted strings the music welled from the instruments as odor from the rose, till the hearer forgot the source of those harmonies.

Still, notwithstanding the exquisite art of the Flonzaley organization, there is no denying that Tchaikowsky does not nestle very comfortably within the narrow limits of the string quartet. There are many passages that would be better with a fuller orchestration. A touch of brass here and there, and few chords for the woodwind would

Ernest Schelling's Fine Art.

With the following impressive program Ernest Schelling reintroduced himself to New York last Friday afternoon, December 6, at Carnegie Hall:

Sonata, B minor	Chopin
Two nocturnes, op. 27, No. 1; op. 15, No. 2	Chopin
Two études, op. 10, A flat; op. 25, F major	Chopin
Barcarolle	Chopin
Ballade, A flat	Chopin
Sonata, B minor	Liszt
Chant Polonais	Liszt
Au lac de Wallenstadt	Liszt
Polonaise in E	Liszt

In addition to the foregoing list, Schelling played also as encores a Chopin etude, a Chopin valse and the Liszt arrangement of the "Liebestod" from "Tristan and Isolde," thus adhering consistently to the Chopin-Liszt scheme which the player had selected as the structural basis of his program.

Schelling is an ideal interpreter of the aforementioned two composers, combining in admirable balance a warm temperament and poetical imagination with large dramatic perspective and wide technical and tonal resources. He has penetrated deeply into the intentions of Chopin and Liszt and studied their works with full appreciation of their romantic, musical and historical significance. The Schelling sense of artistic fitness is based on that pianist's refined instincts and extensive general culture, and he has had many years of public experience to enable him to bring to finished hearing the interpretations conceived and developed in his intimate studio communion with the master works of the piano literature.

A pupil of Paderewski, Ernest Schelling reflects some of that great player's qualities without, however, sacrificing his own individuality. It is chiefly in his idea of Chopin that his former instructor's influence is observable, for Schelling seems to be most akin to the virile, masculine side of the Polish composer's genius, as the selections on the program prove conclusively. That is why the intense first movement and the surging, passionate finale of the Chopin sonata marked the highest achievements in its performance, although it should not be inferred that the scherzo lacked in charm or the slow section in depth of feeling.

In Schelling's admirable handling the whole work exhibited coherent design and logical presentation. Its variety in mood was helped materially by the many shades of tone and touch which the artist has at his command. Technically the whirlwind close of the sonata revealed Schelling as the possessor of an all conquering mechanism brilliantly employed.

In B minor also was the other sonata on the Schelling program, and his reading of Liszt's serious work was impressive and profound. He traced the big lines and contours of the composition with unerring largeness of musical perspective, but he showed no less skill in sounding its many melodic beauties and publishing its subtle manifestations of rhythm and harmony. Without thought of self, Schelling sank himself into the scheme of the composer and made music of the most elevated and appealing character. Nothing else that Schelling did last week showed him in a more authoritative or convincing light than his truly magnificent rendering of Liszt's finest opus for the piano.

Chopin's barcarolle, by turns tender, fiery and morbid, was another memorable Schelling utterance, and he informed the same composer's A flat ballade with splendid sweep, emotional intensity and elemental vigor and impetus. Big grasp, too, marked the middle part of the nocturne, op. 27, No. 1, the climax of the A flat etude, and the Liszt polonaise. As a striking contrast, the listener could not help noticing the caressing treatment, and the sincerity of poetical feeling displayed in the other study and etude and in the remaining Liszt pieces. They were tone poems of exquisite lyricism and ravishing tonal quality.

Schelling now ranks with those pianists who have a big conception of their art and stand in its service as interpreters truly elect. Only such would select a program of the kind played by Schelling and render it as successfully as he did. The audience was in complete sympathy with the guiding influence at the keyboard and was swayed so deeply by what it heard that it overwhelmed the giver of the recital with tokens of its enthusiastic admiration. The Schelling appearance was in every way one of the distinct successes of an unusually significant season.



SIDESHOWS ON SCHELLING.

Mozart Society Concert Program.

Eugen Ysaye, the Belgian violinist, and John McCormack, the Irish tenor, are the soloists for the first evening concert of the season which the Mozart Society will give at the Hotel Astor, Wednesday evening, December 18. The musicale last Saturday, at which Alma Gluck sang, is reported on another page of this issue of THE MUSICAL COURIER. Arthur Claassen, the musical director, has planned an interesting program for the night of the 18th. Ysaye is to play the Mozart concerto in G major and the "Faust" fantasia by Wieniawski. McCormack sings the "Che gelida manina" from "La Boheme" and a group of Irish songs. The order of the program follows:

Overture, Mignon	Thomas Orchestra.
Butterfly Days	Mabel C. Osborne
Aria from La Boheme, Che gelida manina	Puccini John McCormack.
The Two Clocks	James H. Rogers
Lullaby (by request)	Mozart-Claassen
Concerto in G major	Mozart (Cadenza by Ysaye.)
Love Waltzes	Eugen Ysaye (with orchestra).
(First time; especially arranged for Mozart Choral.)	Pache-Claassen
Rhapsody IV	Liszt Orchestra.
Morning	Victor Harris
Faust Fantasy	Wieniawski
Beware	Passmore
The Rosary (by request)	Nevin
Irish songs:	
The Lark in the Clear Air	Art. by Esposito
Emir's Farewell	Art. by Stanford
The Foggy Dew	Art. by Spencer Clay
Ave Maria (first time)	Schubert-Saar
Mr. McCormack, Mr. Ysaye, Mozart Society Choral,	Organ and Orchestra.

Mrs. Noble McConnell, the founder and president of the Mozart Society, who has made frequent trips to Atlantic City during the past month (to be with her husband, who is convalescing from an illness), returned to New York yesterday (Tuesday). Mr. McConnell is entirely restored to health. At the concert next Wednesday evening, Mrs. McConnell will receive her friends in her box during the intermission.

A Geneva Special.

GENEVA, November 20, 1912.

During the past two seasons the number of concerts diminished considerably, but this winter music lovers will have no cause for complaint, as concerts have been arranged for almost every day in the week. A series of organ recitals, under the direction of Otto Wend, will be given at the Madeleine with very attractive programs, and the co-operation of prominent soloists has been secured. These recitals have a very large following, and are greatly appreciated, not only by the numerous students who spend the winter in our city, but also by the general public.

The Opera House gave a fine performance of Massenet's "Don Quichotte." The work was well mounted and an excellent cast provided. "La Glu," a new opera by Gabriel Dupont, is in rehearsal. W.

Carolyn Beebe's Morning Musicales.

Carolyn Beebe announces three morning musicales, the first to take place Thursday morning, December 12, at the home of Mrs. Samuel Thorne, 914 Fifth avenue; the second at the home of Mrs. George Crawford Clark, 1027 Fifth avenue, on Tuesday, January 14, and the third at the home of Mrs. James Talcott, 7 West Fifty-seventh street. The Kneisel Quartet has been engaged to assist Miss Beebe at the musicale tomorrow morning; Salvatore Giodano, tenor, with Mrs. J. Harrison Irvine, accompanist, are engaged to appear with Miss Beebe on January 14; for the closing musicale at the residence of Mrs. Talcott, Tuesday, February 4, the Barrere Ensemble will appear with Miss Beebe.

Dr. Perrin Lectures on Strauss.

Before the Klifa Club, of Burlington, Vt., Dr. H. C. Perrin, of the McGill University Conservatorium of Music, of Montreal, Canada, gave a lecture on Strauss with piano illustrations which earned him the unstinted approval of a large audience which, after an hour and a half of close and breathless attention, was loath to allow the lecturer to depart. For his illustrations Dr. Perrin used Strauss' serenade for wind instruments, the slow movement of his violin concerto and excerpts from the composer's "Tod und Verklärung" and "Elektra."

Basle will have ten symphony concerts this winter, conducted by Hermann Suter.

Jawelak Appearances.

Anthony Jawelak, the young blind pianist, of Pittsburgh, played at a concert of the Catholic Choral Club in Milwaukee, November 25; was soloist at a concert at St. Francis, Wis., November 26, and appeared in a recital at Leavenworth, Kan., November 28. He recently played at St. Xavier's Academy, Beatty, Pa., and at St. Joseph's Academy, Greensburg, Pa. At the latter place he was immediately re-engaged for another recital in February.

Some press opinions of his performance in Milwaukee follow:

At the Catholic Choral Club's concert in Plankinton Hall Auditorium last night there was one distinct treat besides the pleasant song efforts of the chorus, the playing of Anthony Jawelak, the young blind pianist of Pittsburgh. He played Beethoven's "Sonata," op. 27, No. 2, with such amazing sureness of technic and light musical touch that the audience did all but jump to its feet in the clamorous applause that followed.

The adagio sostenuto was played with beautiful taste and charm, the allegretto movement was pleasing and the presto last movement played very sprightly and brilliantly. At times the boy played with such fervor as to follow the movement of his hands as if gazing at them. He accomplished an instantaneous success. Chopin's selections were as well interpreted, and Liszt's two compositions became occasion for showing off Master Jawelak's capability at turning out dazzling, firm crescendo flights.—Milwaukee Free Press.

Master Jawelak is naturally in a class by himself. His playing is really quite wonderful when it is considered he cannot see. At times he had a beautiful limpid tone, though as the top of the piano had been removed, much effect was lost through not having the proper sound reflector.

Speed, clarity and accuracy were his predominant qualities. He was at his best in the Liszt selections and received a double encore, responding with Scharwenka's popular "Polish Dance" and Chopin's A flat waltz.—The Evening Wisconsin.

Anthony Jawelak possesses a technic that would do credit to a pianist of older years and riper experience. His rendition of a Chopin number was especially pleasing, but it was his "Paganini Etude," by Liszt, that won him greatest favor. His work struck the popular fancy.—The Milwaukee Sentinel. (Advertisement.)

A Visit to the Ryan Studio.

There are a great many artists whose work never comes to light until it is finished; that is, the methods by which the product is wrought is more or less an unknown quantity. This unknown quantity, however, is the foundation of all effort. In algebra the unknown quantity is the object of our search, and not until we have found it have we solved the problem. It is the same in the world of art. It is not sufficient that the solved problem or the completed work of art be viewed from one aspect. In order completely to grasp the subject it is essential to devote some time to retrospection. We want to know how the result was attained, for without engaging in a little looking backward, the quantity still remains unknown.

Having heard that there was in New York a vocal instructor who was accomplishing fine results, the writer made bold to call upon Byford Ryan at his studio, 28 West Sixty-third street, at an hour when he surmised it would be most inconvenient. He approached the sanctum sanctorum with no little trepidation. Summoning sufficient courage, however, to announce his presence, he was agreeably surprised at the cordiality with which he was received and upon explaining his mission was invited to remain and listen.

"I am very glad that you came at this time," said Mr. Ryan, "for I want you to hear and see how we do things here. If you can remain an hour or so you can hear some of my best pupils."

The young lady, Hazel Cox, whose lesson had been interrupted, resumed her work. Before five minutes had elapsed the auditor was made aware that this was no ordinary teacher. Without attempting any minute analysis Mr. Ryan's methods may be summed up in a few words. He is a man of uncommon energy, enthusiasm and verve. He possesses knowledge, experience and temperament. He knows what he wants and goes after it in the shortest way possible. He pays very little attention to anything except that upon which his attention is focused. He is terribly serious and terribly in earnest. There is no denying him. He tells his pupils to sing and they sing. He expends a vast amount of energy and vital force in his endeavor to awaken in the pupils the desire to put forth their very best efforts. The next thing that impressed the listener was the thoroughly artistic manner in which the young lady presented her lesson. To an ordinary auditor it would seem as if no fault could be found with her work, but Mr. Ryan observed numerable rough corners in need of polishing.

The next pupil, Gladys Gilmore, a dramatic soprano, has one of the most beautiful voices the writer has ever heard in private. She sang a long scene from "Tosca" with Mr. Ryan who supplied the tenor part. The result was little short of electrifying and when Mr. Ryan said that the young lady was only twenty years old it was hardly possible to believe that so young a person could be so finished an artist.

The third performer was Ann Swinburne, leading lady in the "Count of Luxembourg," now playing at the New

Amsterdam Theater, New York. The writer settled back in his chair expecting to hear a lot of comic opera ditties, but to his great amazement and delight the young prima donna sang the "King of Thule" aria from "Faust" in most entrancing fashion. Her French diction was elegance itself and her rendition most excellent in every detail. Without pausing for rest she then delivered a number of German lieder in a manner worthy of the highest



Photo by Arnold Genthe, New York.
ANN SWINBURNE.

commendation. All this took place within an hour, and as the writer rose to leave he remarked to Mr. Ryan, "Do you drive as hard as this all day?"

"Yes, all day," was the reply. "Come again whenever you can. I am always glad to let my work speak for itself."

Marie Rappold's Concert Engagements.

Marie Rappold, of the Metropolitan Opera Company, is singing in many concerts this season. During November she appeared with the Boston Symphony and the Minne-



MARIE RAPPOLD.

neapolis Symphony Orchestras and gave recitals in several cities of New England and the West. Sunday night of last week, as THE MUSICAL COURIER recorded last Wednesday, Madame Rappold sang with the New York Liederkreis in a performance of Bruch's cantata, "The Cross of Fire." She was also heard in the "Vissi d'arte," from "Tosca," which she was compelled to repeat. Madame Rappold has been specially engaged for a great benefit performance which is being arranged by the Brooklyn Eagle, and is to take place at an armory in Brooklyn on December 22. As elsewhere announced in this issue of THE MUSICAL COURIER, Madame Rappold has been engaged for the South Atlantic States Music Festival and

also for the Syracuse Saengerfest, both events taking place in the spring.

On account of a slight indisposition Madame Rappold was unable to sing at the benefit last week in New York for the Titanic fund, for which she had been billed.

Marie Rappold has become one of the highest paid concert singers of the country. Formerly she sang for the leading German clubs at comparatively insignificant fees, but today the same clubs engage her at sums ten times greater than they once paid her. Because Rappold has become a famous singer they feel that they must have her. The purity of Rappold's voice enables the singer to accept engagements in the largest auditoriums. Her limpid, lovely soprano carries, and thus at the large festival concerts usually held at armories or convention halls the Rappold voice is heard to splendid advantage. Besides her appearances with the Metropolitan Opera Company this winter, Rappold has many concert bookings.

Miss Pelton-Jones' Success on Pacific Coast.

Frances Pelton-Jones, the harpsichordist, has just returned to New York from a six weeks' tour of the Pacific Coast, which began in Portland, Ore., October 18, terminating in Los Angeles, Cal., November 27.

Miss Pelton-Jones appeared seven times in San Francisco and vicinity alone before most important clubs and schools, including the Ebell Club, Mills College, Berkeley Piano Club, etc., then in response to repeated demands for another appearance she gave a costumed concert, assisted by Edwin Chamberlain, baritone, in the beautiful Colonial Ballroom of the St. Francis Hotel, before a distinguished audience of San Francisco's socially and musically elect.

On account of dates in the East it was impossible to remain longer, but the triumph achieved means that Miss Pelton-Jones will return to the Pacific Coast next season for an extensive tour under the management of the well known California impresario, L. E. Behymer. She will also appear in Denver, Omaha, and other cities of importance in the West, several bookings already having been made.

A few recent press comments follow:

The notable concerts here and in all the bay region during the stay of Miss Pelton-Jones, noticed before in this column, instance the fact that there is still a field for the harpsichord. Miss Pelton-Jones interprets the genius of the old time masters with adequacy and success. San Francisco will be glad to pay tribute to her again.—San Francisco Examiner.

Miss Pelton-Jones' fame is distinctive, as she is the only woman in America who has achieved great fame as a player of the harpsichord.—Portland Oregonian.

The superb manipulation of the harpsichord by Miss Pelton-Jones, as well as the rare old instrument itself, has aroused the greatest interest in musical circles and her next concert here is eagerly anticipated.—Oakland (Cal.) Enquirer.

In San Francisco, Miss Pelton-Jones appeared under the patronage of Eleanor Martin, Mrs. Max C. Sloss, Mrs. M. H. De Young, Miss E. L. Murison, Helen Hecht, Mrs. Joseph D. Grant, Mrs. Lawrence Draper, Sarah D. Hamlin, Mrs. A. C. Posey, Mrs. John Murray Chase, Dr. Luella C. Carson, Mrs. A. P. Black, Genevieve King, Mrs. Walter S. Gannon, Mary E. Wilson, Mrs. Henry P. Umlsen, Eula Howard, Mrs. Wickham Havana, Mrs. Oscar Mansfeldt, Mrs. Henry Sahlein, Mrs. Albert E. Phelan, Blanche Ashley, Corinne Goldsmith, Ilma Curry Chase, Mrs. Walter D. Mansfield, Mrs. George L. Nusbaumer, Mrs. Mark Gerstle, Florence E. Holbrook, Mrs. Marcus Koshland, Mrs. Charles E. Green, Mrs. A. D. Glasscock, Blanche Lillian Kaplan, Mrs. Marriner-Campbell, Mrs. Otto Irving Wise, and Mrs. F. M. Smith.

Choral Club Concert in Hartford.

The Choral Club of Hartford, Conn., of which Ralph L. Baldwin is the musical director, opened its sixth season with a concert at Parsons Theater, Hartford, Thursday evening, December 5. The club sang "The Sword of Ferrara," by Bullard; "Elfin Calls in the Wood," by Kirchl; "Autumn," by Louis Victor Saar; "The Song of the Camp," by H. J. Stewart; "A Ballad of Justification," by William G. Hammond; "Evening by the Sea," by Franz Leu; "Keep-a-Going," by Heinrich Jacobson; "The Song of the Frost King," by Charles B. Hawley; "Venetian Love Song," by Saar; "The Night Has a Thousand Eyes," by Horatio Parker; "The Nun of Nidaros," by Daniel Protheroe. Anna Case, soprano of the Metropolitan Opera House, New York, was the assisting soloist. Miss Case sang songs by Sjogren, Chopin, Brahms, Wolf-Ferrari, Kjerulf and Henschel, the "Casta Diva" aria from "Norma" (Bellini) and the incidental solo in Albert J. Holden's arrangement of the Bach-Gounod "Ave Maria." Merritt A. Alfred was the piano accompanist.

Daniel Mayer on the Mauretania.

Daniel Mayer, the London concert manager, is due in New York on the Mauretania which arrives this week.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

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Boston Music Company, Boston

"CAPRICE ESPAGNOLE." For piano. By Philip Moeller.

It is somewhat difficult for a cultured musician to write in the naive and unaffected manner of folk music. He is almost certain to introduce harmonies and passages that remind the hearer more of the works of the great masters than of the natural and somewhat childlike melodies of the people. In this "Caprice Espagnole," however, Philip Moeller has managed to write a brilliant and effective piano solo without losing the flavor of a Spanish folksong. Of course, the music is not Spanish; but it has enough of the spirit and manner of Spanish music to warrant the title. The composition ought to find favor with piano teachers, and it would prove of more value in that respect if it was fingered. The octave passages in the presto of the last page, somewhat after the manner of Paderewski's popular minuet, add a good deal to the difficulty of the piece and will prevent it from being played by a good many pianists who might otherwise have tackled it. Naturally, the brilliancy of the passage would suffer if the octaves were taken out. There is a natural wanting before the E on the third beat of the left hand part of the second measure on page 4.

G. Schirmer, New York.

"THE FIREFLY." A comedy opera. Written by Otto Hauerbach. Composed by Rudolf Friml.

With the plot of this excellent work we are not particularly concerned at present, but more than a word is due the music which this composer with the Austrian name of Friml has composed. The numbers for "Firefly" are more or less Italian in character, though the rest of the opera is sufficiently Viennese to proclaim the land of its origin. The tune which was whistled at the end by the crowds leaving the theater was the waltz "Sympathy," which is exploited to the utmost and dinned into the ears until it cannot be forgotten. "Gianina," however, which is "Firefly's" principal solo number, is certainly far above the usual comedy opera style of music.

What the future of this music may be when an artist like Emma Trentini is not playing the title role we cannot say.

The engraving and printing of this score are in the usual excellent style for which the house of G. Schirmer has so long been in repute.

Breitkopf & Härtel, Leipzig and New York.

"YANKEE DOODLE." In the style of various composers. By Daniel Gregory Mason.

This humorous caprice is not merely a musical joke, but an exhibition of scholarship on the part of the composer, which shows that he can attempt any musical form or style he chooses. The manners of Grieg, Tchaikovsky, Brahms, Debussy, MacDowell, Dvorák and Liszt are cleverly parodied in a most skillful way. Grieg's "Ballade" is plainly suggested in the Grieg variation, the "Pathetic" symphony of Tchaikovsky comes next. The Brahms number is very characteristic. The composer has copied MacDowell's well known practice of writing English explanations and directions in his musical scores. The Hungarian rhapsody style of Liszt is also happily burlesqued. Altogether the variations make an amusing and brilliant piano solo which would prove effective at the end of a recital program.

Ed. Bote & G. Bock, Berlin, Germany.

"UNGARISCHE FANTASIE," op. 55. For piano solo. By Alfred Grünfeld.

This new Hungarian fantasia by Vienna's justly popular pianist-composer will bring joy to those pianists who are on the lookout for brilliant solos in the Hungarian manner. This composition is difficult enough to put it in the concert solo class, and yet there are no unnecessary hurdles in the racecourse. Alfred Grünfeld is a pianist who knows how to get the most out of the instrument and who does not try to defend his musical message from assault by placing a chain of technical de-

fenses all round it. He encourages the player rather than baffles.

This Hungarian fantasia is written for the most part in the manner of a galop, with much force and great rhythmical energy. There is a short interlude of adagio in which the cymbalum or Hungarian dulcimer is imitated, or, rather, idealized on the piano. But the composer soon returns to his fiery manner, and ends with a whirlwind presto.

Macmillan Company, New York.

"GREAT OPERA STORIES." Translated from old German original sources. By Millicent S. Bender.

This volume, which is one of the "Every Child's Series," contains the stories "Children of Kings," "Hansel and Gretel," "The Master Singers," "Lohengrin," "The Flying Dutchman," "Tannhäuser," told in plain, straightforward English of the once upon a time variety. We do not know what is the guiding principle followed in selecting these stories for children. Perhaps Millicent S. Bender has taken the stories she liked best, irrespective of anything childish in them. Much as we admire "Die Meistersinger" we cannot imagine a child—a normal child—finding anything of interest in that ponderous and magnificent comedy. But perhaps the authoress believes the child ought to be taught something about the great works which it will probably grow up to admire. Educationally, therefore, the work is of importance.

"A PRACTICAL GUIDE TO THE MODERN ORCHESTRA." By James Lyon.

This little pocket volume contains in brief a sketch of the compass and nature of all the instruments of the modern orchestra. A footnote at the end of the sketch gives a short list of scores to be examined by the student in search of examples. Apart from giving the compass of the instruments we can find no value in a work of this nature. It says nothing at all about the emotional value of the instruments and under what conditions they are to be used and combined. But then, perhaps, no book can teach those things. Berlioz and Gevaert, to mention two great writers on orchestration, have gone extensively into this question of the psychological value of musical tones. In fact, this question is the one great difficulty of orchestration. These little sketches of orchestration such as James Lyon has written have the tendency of making the student believe that the art of orchestration consists mainly in keeping within the range of the instruments.

Ruffo Concert at the Hippodrome.

Titta Rufo, the great Italian baritone, will be heard in New York for the last time this season on Sunday evening, December 15, in the Hippodrome, when he will sing an entirely new program of operatic arias and also some

Neapolitan songs, the arias being from "Rigoletto," "Don Giovanni" and also the famous "Brindisi" from "Hamlet."

Margaret Keyes will also be heard on the same program. Nahau Franko and his orchestra will appear in several popular selections.

Joseph KNECHT

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filled en route to Australia



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GREATER NEW YORK

NEW YORK, December 9, 1912.

"Sound Advice" is the title of an eight page folder issued by the firm of A. Gemünder & Sons, violin experts, and treats of the violin, the necessity of confining its use to one's self individually, "temperament" in violins, results of individual style on violin intonation, and the Gemünder art violin. It is a highly interesting bit of literature, and, like all the printed matter emanating from the firm, is decidedly instructive. In it any violinist will read of things he has somehow felt, but never saw expressed in print; and one not informed on such matters will recognize the mind of the experienced philosopher in it. "The Strings for Connoisseurs" is the name of a circular which will attract instant attention from any player of stringed instruments. The closing advice under "Three String Tips" is:

1. A string is made accurate in the course of its manufacture by being brought to a high tension slowly, and then kept at that tension until it "sets" and the strings "tuned." Never tune a string much higher than its natural pitch, as you may thus put it permanently out of tune.

2. Remember that a string is extremely sensitive. It gets accustomed to your weight of fingering. It will gradually equalize itself in all the positions to your individual touch.

3. Never allow any other person to play your violin if you ever expect to get fine results yourself. The strings, as pointed out, gradually equalize themselves in all the positions to your individual style and weight of fingering. And the moment a heavier or lighter hand is laid on your strings, that minute your strings lose all their proportion, all their evenness, and half of their resonance.

Alexander McGuirk, the vocal teacher of Carnegie Hall, has three distinct church choirs in his charge. Of course he cannot personally appear in connection with them, but he rehearses them, prepares the choral music thoroughly, and takes part as organist in three services every Sunday. He is director of the Choral Union, Rahway, N. J., under the auspices of the Civic Club. It rehearses regularly, and will give a concert with soloists in January, followed by an oratorio during the Lenten season.

Albert von Doenhoff, the pianist, was soloist at a recent concert of the Hoboken Quartet Club, Johannes Wirsching, conductor, playing pieces by modern composers with much success. Of his playing the New Yorker Staats-Zeitung said: "Albert von Doenhoff, as was indicated by his reception on appearing on the platform, is well known and highly appreciated. He played the waltz-caprice 'Man Lebt' by Strauss-Taussig, and was permitted to leave his place at the piano only after granting an encore."

The newly founded Lambord Choral Society of New York gave the first of a series of matinee musicales for members and invited guests at the Frederic Mariner Recital Hall on December 1. The soloist was Mrs. Raymond Osburn, who sang songs by Benjamin Lambord (the conductor), and Henschel. Heinrich Hofmann's quartet, op. 50, for piano, violin, viola and cello, was played by Mrs. William Mason Bonnett, Elsa Fischer, Lucie Neidhardt and Carolyn Neidhardt. The remainder of the program included a trio for violin, cello and piano (op. 5) by Lambord; four gypsy songs for vocal quartet (op. 112) by Brahms, and a mandrigal from Lambord's opera, "Woodstock," in course of composition. The vocal quartet was composed of members of the society. This marks the entry of a new organization to study and perform rarely heard choral works by modern composers; cultivate a serious appreciation of the highest forms of composition, and promote native musical art through the performance of meritorious works by living Americans. Music lovers are invited to co-operate by becoming associate members of the society, which meets Thursday evenings at 250 West Eighty-seventh street. Among the patrons and invited guests were Josephine Bates, Mr. and Mrs. Theodore C. Camp, Prof. and Mrs. I. J. Chaffee, Mr. and Mrs. C. B. Falls, Mr. and Mrs. George Fink, Mr. and Mrs. Montague Glass, H. W. Gray, Prof. R. C. Osburn, Mr. and Mrs. Frank Peteler, Dr. R. Van Santvoord, Gertrude Sutorius, Gilda Varese, Corinne Welsh, Mr. and Mrs. C. D. Williams, and William Ziegler, Jr.

Michel Scapiro, the young violinist, pupil of Sevcik, who teaches at the New York College of Music (Hein and Fraemcke, directors), has won the applause of discriminating audiences of both Europe and America. Appended are reprints of Canadian and United States papers:

The gifted violinist, Michel Scapiro, was a revelation. The rendition of the Tchaikowsky concerto from the beginning captivated his audience. Scapiro has just passed the threshold of manhood

and has already won fame and name. He ranks among the greatest violinists.—St. John's Daily News.

Michel Scapiro, the young violinist, has been touring Germany and Holland and is another of the young men who have made famous his instructor, Sevcik. Suggesting Paderewski in his early day through his shock of blonde hair, the artist proceeded to show that he, too, is a great musician by his way of playing the Brahms and Paganini-Wilhelmj concertos and a number of other selections. He is serious and straightforward and is not disposed to any flourishes in bowing and smiling.—Brooklyn Eagle.

Miss Hough has had good sized classes in vocal music composed largely of the so called "society element." While not refusing such pupils, she desires to extend her influence in other directions, and accordingly calls attention to her specialty, that is, ability to coach and prepare pupils in every detail for stage appearances in four languages, viz., English, French, German and Italian. Personal intimate knowledge of these languages is not sufficient; one must know musical tradition, and this knowledge is hers.

"A Carol" has just been issued by the Willis Company. Cincinnati, Ohio, composed by Eleanor Everest Freer. It is issued in two keys, is in unison, and is a joyous, appropriate choir song for Christmas. The very appropriate text was written by Mrs. Freer's daughter when but fifteen years of age.

Max Jacobs, as solo violinist, and with his string quartet, has booked the following December engagements:

December 1—Afternoon musicale, 1072 Fifth avenue.
December 1—Educational Alliance, String Quartet.
December 3—Carnegie Lyceum, String Quartet.
December 8—Afternoon concert, Widowed Mothers' Fund.
December 8—Concert, Delmonico's.
December 11—Concert, Dr. Cadman's Church, Brooklyn.
December 14—Mrs. Alexander, private musicale.
December 15—West End Synagogue, annual concert.
December 20—Violin recital, Long Branch.
December 26—Tuxedo, N. Y.
December 27—Educational Alliance.
December 31—Private musicale, Mrs. Harriman-Wright.

Moritz E. Schwarz's organ recital program last week, Wednesday, December 18, Trinity Church, 12.20 noon, is as follows:

Grand Chœur in D.....Guilmant
Canzona della Sera.....d'Evry
Prelude, Fugue and Variation.....Frank
March, Nutcracker Suite.....Tchaikowsky
Postlude in D.....Smart

The recitals will then be discontinued until Wednesday, January 18, 1913.

Louis Koemmenich is receiving many congratulations on his conducting of the first performance of the Oratorio Society, "Elijah," marking his debut as the society's new conductor. "The Messiah" is to be performed, as usual, during Christmas week, on Thursday, December 26, at 2.15 p. m., and Saturday, December 28, 8.15 p. m., Carnegie Hall. These are to be the soloists: Madame Rider-Kelsey, Christine Miller, Reed Miller and Herbert Witherpoon. There was remarkable freshness and vitality in the "Elijah" choruses, remarked on all sides, and going to show the faithful and thorough rehearsal under Mr. Koemmenich. One lady member has sung with the society during nearly its entire existence, that is, for thirty-nine years.

The Pi Tau Kappa Club met at the Lachmund Conservatory, Tuesday, December 10, the following artists participating: Lillian Eubank, soprano; Lewis M. Hubbard, pianist, and Davol Sanders, violinist. A program principally of modern music was presented. Wesley Weyman, the pianist (a Harvard University man), founded the club. He is still in Europe, appearing in the principal cities as solo pianist.

Arthur Depew, organist and choir master of Plymouth Church, Brooklyn, conducts the Plymouth Choral Club at a performance of "The Swan and the Skylark" tonight, Wednesday, December 11. A second performance of "Faust" in concert form will probably be given as the Springtide concert: it was given two years ago with much success. Mr. Depew has had large and varied experience as choral and orchestral conductor. The larger public was formerly familiar with him as organist, accompanist and chief musical performer at Wanamaker's Auditorium.

Geraldine Holland, pupil of Elizabeth Kelso Patterson, sang with much success, November 29, at a concert given for the benefit of the Public Library of Belmar, N. J.

Besides the two numbers on the program, Miss Holland had to sing three encores. She was at once engaged for a concert at Asbury Park, N. J. Miss Patterson has issued invitations for a soiree musicale, December 12, 8.30 o'clock, at her residence-studio, 257 West 104th street. Christiaan Kriens, the composer-violinist, and Geraldine Holland, soprano, share in the program, which includes works by modern composers and by Mr. Kriens.

Bertha Ellis Depew, a well known pianist of this city, who has recently established a Russell Method Music School at Seattle, Wash., is in New York for a few weeks preparing for a series of lecture recitals with Mr. Russell at his Carnegie Hall studios. Miss Depew returns to her work early in the new year, taking with her, among other compositions, a new suite by Mr. Russell.

W. A. Goldsworthy's inaugural recital on the new Moller organ of St. Andrew's P. E. Church (of which he is organist), Fifth avenue and 127th street, December 3, was attended by a throng of 1,500 people (the capacity of the edifice), with many in the vestibules. So strong is the desire to hear Mr. Goldsworthy play that he is planning a series of recitals to occur later.

On Thursday of last week John W. Nichols, the tenor, sang in a concert at the First Baptist Church, Brooklyn. The song cycle, "A Pagoda of Flowers," by Amy Woodford-Finden, was given, followed by a miscellaneous concert. Wednesday, Mr. Nichols will sing at St. Paul's Chapel, Columbia University; Frank E. Ward's Christmas cantata, "The Divine Birth," will be given.

Professional students of the Russell Studios, Carnegie Hall, were in evidence last week in concert work. Jessie Marshall, soprano; Beth Tregaski, mezzo-soprano; Samuel Craig, tenor, and Ernest Van Nalts, bass constituted the quartet in a performance of Gaul's "Holy City," in De Groot Auditorium. Elsa Goepferich, Cecilia Schenck, sopranos; Anna Benedict, with Mrs. Marshall and Messrs. Craig and Van Nalts, were the soloists in a performance of Maunders' "A Song of Thanksgiving," by the Memorial Choir, at a Thanksgiving service in Peddie Memorial Church, Newark, Louis Arthur Russell, organist and choirmaster.

Mattie Sheridan, president of The Hungry Club, announces several attractive Saturday evening affairs. December 7 the program following the 325th dinner will have on it Margaret Crawford, Maurice Nitke, Hendree Norwood, Bartran Peacock, Valentine Peavy, and the Weber Male Quartet. The chairman is to be Benjamin Bostwick Kirtland. December 14 the guest of honor will be Mrs. Charles Augustine Robinson, and the following artists will furnish the after dinner program: John H. Daly, Julia Hume, F. F. Mackay, Mrs. Robinson and Lillian Adams. The Christmas Tree dinner will take place December 21, and a New Year's Eve dinner and supper, with dancing, are planned. All this at Hotel Marseille.

The Grand Conservatory of Music, Beatrice Eberhard, president, removed December 9 to the new quarters, 133 West Eighty-fifth street, a building much better adapted to the purpose than the last location. Following is a full list of the officers and directors: Ernst Eberhard, Mus. Doc., president emeritus; Beatrice Eberhard, Mus. Doc., president; Lloyd R. Atkins, M. D., vice president; Frederick C. Meacham, secretary; Ernst Eberhard, Jr., treasurer; directors: Lloyd R. Atkins, M. D., Ernst Eberhard, M. D., Beatrice Eberhard, Mus. Doc., Ernst Eberhard, Jr., Frederick C. Meacham, Homer N. Bartlett, Chev. Vito Contessa, Alfred C. DuPont, M. D., Rollin M. Morgan.

Leila Royer, the soprano, who has offers to go on the operatic stage, has been engaged to appear as soloist with Naham Franko's Orchestra, December 26, at Far Rockaway.

T. Scott Buhrman, F.A.G.O., will give two holiday recitals in the "Old First" Presbyterian Church, New York, December 23 and 30. The first program, devoted to the editions of Dr. Carl, organist of the church, follows: Reger, canon, op. 59; Guilmant, "Noel Ecossais"; Dubois, "Marche Heroique"; W. H. Richmond, "Ave Maria"; Schumann, canon, op. 56, No. 5; J. S. Bach, "O Sacred Head"; W. F. Bach, Christmas chorale, varied; C. Lucas, "Meditation"; Gigout, scherzo; Widor "Andante Cantabile" (fourth symphony); J. E. West, "Postludium." The "Holiday Program" follows: Gounod, "Marche Solennelle"; Guilmant, pastoral, op. 26; F. F. Harker, "Meditation," A flat; Tombelle, toccata (sonata, op. 23); Wagner, "Lied an den Abendstern"; R. G. Hailing, "Chanson de Joie"; Dvorak, "Humoresque"; Jensen, "Bridal Song," op. 56; Lemare, "Andantino"; Schubert, "Marche Militaire."

Christiaan Kriens, violinist and composer, is busy with frequent public appearances and teaching. Usually he

plays something of his own, in conjunction with standard works. Among his recent engagements are the following:

November 29—Harlem Y. M. C. A.
December 4—Staten Island Concert, Women's Club.
December 12—Musical at studio of Elizabeth Kelo Patterson.
December 13—Recital, Gardner School.

The Kriens String Quartet is booked for a series of eight concerts at Brooklyn University Club, and will play January 30 at Aeolian Hall. Miss Powers, Kriens' artist-pupil, violinist, is also playing frequently. He has many new advanced students for the Kriens "virtuoso class for violin."

Columbia University, through Prof. Cornelius Rubner, Mus. Dic., has re-engaged F. W. Riesberg and Harriet Barkley Riesberg for a recital March 11, 1913.

Jaroslav de Zielinski's activity in his Western home, Los Angeles, Cal., continues commensurate with his nature and habit when a resident of Buffalo. November 26 he gave "An Evening of German Music" at his residence studio, introducing three artist-pupils, Mercedes Ciesielska, Anna Schulman and Lillian Mohr. Miss Ciesielska goes on tour for six months, beginning December 13. December 4 he gave a recital, and December 14 "An Evening with French Composers." Buffalo Post, G. A. R., appointed him an alternate delegate to the recent encampment.

Gluck with Mozart Society.

An intimate feeling uniting the large and brilliant audience as members of one family, the charming young girls composing the Mozart Society chorus, flitting about from place to place in cordial greeting to friends here, there and everywhere, an occasional male personage adding a touch of somber black to the otherwise gayly dressed assembly, all these, besides many other interesting features, signalized the second musicale of the New York Mozart Society, held at Hotel Astor, December 7.

Of these other features, Alma Gluck as soloist was a host in herself, while second only in interest was the singing of the young women's chorus. Fresh voiced, sincerely in earnest, thoroughly musical, as well they may be under the training of Arthur Claassen, they acquitted themselves admirably in all things that make for good choral singing.

Madame Gluck, irresistibly charming, had the entire audience at her behest even before she sang a note, this impression being still further enhanced by her beautiful and indisputable talent for the intimate art of lieder singing. Thus of her first group, Strauss' "Einkehr" and the two Russian songs found particular favor for the happy manner in which the singer grasped the inner meaning and translated it to her audience. Later the group of English songs were a real delight for the exquisite diction throughout, the dainty quaintness of the "Old English" air, the somber hue of Chadwick's "Allah," the adorable simplicity of Mrs. Worrell's "Chimes," and the pathos of Cadman's "Land of the Sky Blue Water," which Madame Gluck gave as one of several encores, another being Spross' "Will o' the Wisp," with the composer, who acts as accompanist for the society, at the piano.

The appended program gives the rest of the musical story, following which came the delightful reception and tea hour gracefully presided over by Mrs. Noble McConnell, the president, and her board of directors.

Sancta Maria	.....Faure-Shelley
Mozart Society Choral.	
Liebesfeier	.....Felix Weingartner
Ich atmet' einen Lindenduft	.....Gustav Mahler
Einkehr	.....Richard Strauss
Chanson Indoue, from the legend Sadko	.....Rimsky-Korsakoff
Pesant Song	.....S. Rachmaninoff
Alma Gluck.	
Solveig's Song	.....Grieg-Claassen
Come Down, Laughing Streamlet	.....Spross
Mozart Society Choral.	
So Sweet is Shee (old English)	.....Music Anon
Arranged by A. Dolmetsch.	
A Maid Sings Light	.....MacDowell
Allah	.....S. Chadwick
Chimes	.....Worrell
Red, Red Rose	.....Cottet
Alma Gluck.	
Ashes of Roses	.....Woodman
The Woodpecker	.....Nevin
Mozart Society Choral.	
Inflammatus (from Stabat Mater)	.....Rossini
Alma Gluck and Mozart Society Choral.	

Spalding in Holland.

Albert Spalding, the American violinist, is giving a series of sixteen concerts in Holland this month, assisted by Conrad V. Bos, the Dutch pianist. This is Spalding's first professional visit to the Netherlands.

At the Barmen Opera they have had recently "Aida," "Mignon," "Tannhäuser," "Pagliacci," "Czar und Zimmermann," "Cavalleria Rusticana," "Lohengrin" and "Martha."

Sousa Delights Big Hippodrome Audience.

The "March King" and his great band, assisted by Herbert L. Clarke, cornetist; Virginia Root, soprano, and Nicoline Zedeler, violinist, returned to New York last Sunday evening, appearing at the huge Hippodrome, which was filled with a vast audience ready to offer applause tribute to the Sousa organization, and the fact that the people were pleased was proved eloquently by the joyous attitude manifested toward each and every offering, numerous encores included, discoursed by the popular body of instrumentalists and its great conductor.

There is something so captivating, wholly different and refreshing about a Sousa concert that it is not to be wondered at that capacity houses are the rule wherever and whenever the genial bandmaster-composer and his players appear. Sousa gives the people what they want, always designing his unique programs so as to include all the musical schools from the standard classics to clever and satirical travesties on popular jingles of the day. Thus the appeal is made to all classes, which accounts for the record attendance always noted at a Sousa seance.

Whether it be the "Tannhäuser" overture, Liszt's "Les Preludes," "Stars and Stripes" or "Everybody's Doing It," each receives due care on the part of the fascinating "March King" and his matchless band.

Sousa was in his usual happy mood last Sunday evening, and enthralled his vast audience by his inimitable and graceful baton movements, not to mention his liberal quota of added numbers as peace offerings to the almost riotous demands for encores. Those 5,000 auditors were gathered together to bask in the radiance of a typical Sousa concert, and he gave them a full meed of melodic fare in the form of sixteen added selections to the regular program, which was as follows:

Overture, Tannhäuser	.....Wagner
Cornet solo, Showers of Gold	.....Clarke
Herbert L. Clarke.	

Character studies, Dwellers in the Western World	.....Sousa
The Red Man.	
The White Man.	
The Black Man.	
Soprano solo, aria from Esclarmonde	.....Massenet
Virginia Root.	
Mars and Venus, from suite Looking Upward	.....Sousa
Cortege of the Sirdar, from The Caucasian Steppes.	
Ippolitow-Ivanow	
Chinese Wedding Procession (new)	.....Hosmer
March, The Federal (new)	.....Sousa
Violin solo, Jota Aragonesa	.....Sarasate
Nicoline Zedeler.	
Dance of the Cordials	.....Sousa

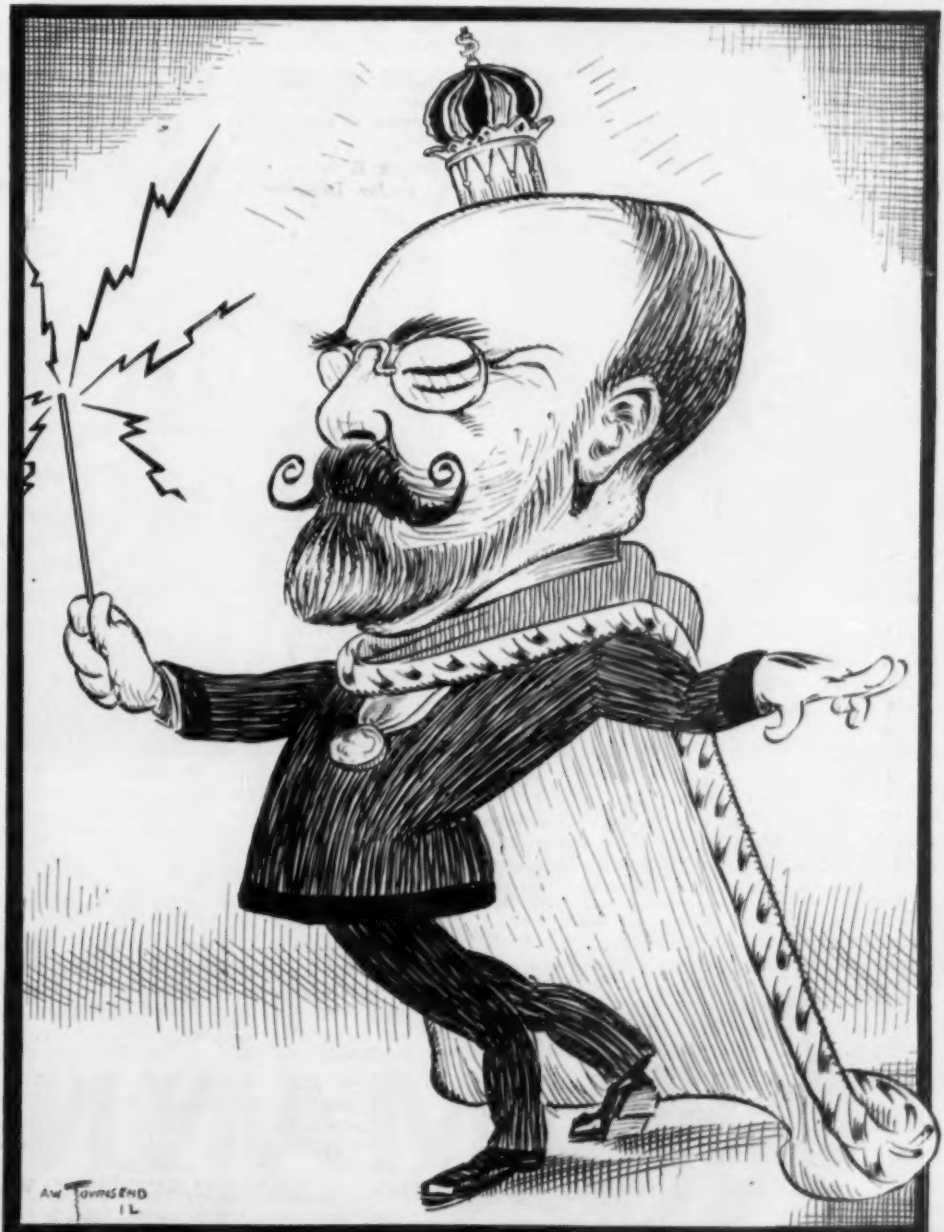
The extras played by the band were: "El Capitan" march, "Girls Who Have Loved," "The Gliding Girl," "The Free Lance" march, "King Cotton" march, "Everybody's Doing It," "With Pleasure," "Stars and Stripes Forever" march, "Manhattan Beach" march, "The Parade of the Tin Soldiers."

Herbert Clarke's added cornet numbers were "Moonlight Bay" and "Carneval of Venice."

Miss Root, in fine voice and splendid interpretative mood, was heard in "The Goose Girl," by Sousa, and "Annie Laurie," as two extra songs.

Miss Zedeler also was obliged to perform twice after her programmed selection, her encores being "The Swan," by Saint-Saëns, and "The Dance of the Sylphs," by Goldblatt, both to harp accompaniment. Her lovely tone and accurate technic made her numbers a true artistic treat.

Altogether it was a festive occasion, and at 10.45 o'clock the list of twenty-six magnificently discoursed pieces terminated amidst a thunderous volley of applause for Sousa, who throughout the evening had displayed his traditional mastery of tonal and dynamic effects, his unfailing taste and musicianship, his power of picturesque conception, and his ability to bring his men to a state of the highest attainable perfection in balance, ensemble and execution.



SCINTILLANT SOUSA.

MOSCOW

Arbette, Deneshny 32,
Moscow, November 4, 1912.

Our opera season is in full swing. There are novelties at the Imperial Opera, novelties at Zimin's Private Opera and at the Narodin Dom. A glance at what is going on in the opera houses will show how Moscow is rapidly becoming quite the musical center in Russia for this branch of music.

The new opera season at the Imperial Opera was inaugurated as usual with Glinka's "Life for the Tsar," after which followed a varied repertory of operas by Russian composers and those of other nations. There is a good cast of singers here. Madame Neshdanowa is one of the best we have. She is an ideal vocalist with a voice of rare beauty, and all the interpretative qualities required of a truly fine artist. Her faultless diction is a delight, every word sung being clearly understood by her hearers. Besides this she is endowed with marked dramatic gifts. Last October she had been singing ten years at the Imperial Opera, and during that period she not only won the grateful appreciation of the Moscow public but also the

school teacher at Odessa and conscientiously fulfilled her duties as such for several years, as her father had died and it fell to her to support her mother and little sisters. She worked hard giving lessons from morning till night. However, after a while friends of her family insisted on



MADAME LÜTZE.



BOTSHAROV.



MADAME DROUSIAKINA.

her going to Moscow to cultivate her musical talent, and with their help she entered the Moscow Conservatory in 1889, where she studied singing and other branches of music. She made her debut in concert in 1902, and so began her brilliant career which since then has been one long series of triumphs. Of her work at the Imperial Opera, how full of fresh young life her conception of Rimsky-Korsakow's Snow Maiden, how full of dreamy fire her Julietta, how touching and impressive her "Traviata." No one who ever has heard her in those parts ever will forget her!

New attractions in the repertory of the Imperial Opera were two operas by Rachmaninow, "Francesca" and the "Covetous Knight." These operas had lain neglected for several years. It is needless to add that Rachmaninow

artists led by the very experienced conductors Sulk and Emanuel Cooper.

At Zimin's Private Opera everything possible has been done to bring the performances to a high state of perfection. The new season was inaugurated by "Sadko," a most beautiful opera by Rimsky-Korsakow, who always grasped so thoroughly the characteristics of Russian songs and melodies. Sadko is the hero of a fairy tale of Russian folklore, a hero who possesses all the qualities of the highly gifted type of the Slavonian race, but who, lacking a certain peace of mind and soul, goes forth in search of impressions and advantages and travels through distant lands. He plays the lyre so well that every one who hears him is bound to dance — even the Water-Tsar himself. Sadko plays till the strings of his instrument are broken by St. Nikolai, eager to save the ships and men on the lake who are in danger of perishing on account of the agitated state of the waters due to the dancing in the Water-Tsar's dominions. Damaew, who has a beautiful tenor voice, made a wonderful Sadko, and Madame Lütze, a singer with a clear soprano, was an admirable Volchova, daughter of the Water-Tsar. The decorations were in pure Russian style with splendid scenery, ballet dancers and choruses. The same may be said of other operas, as Rimsky-Korsakow's "May Night," "Snow Maiden"; Tchaikowsky's "Mazeppa," "Dame Pique," Moussorgski's



MADAME PETROVA ZWANZEWA,
Of Zimin's private opera, as the Shepherd in "Snow Maiden."

esteem of her colleagues and the whole staff at the Opera. There were heartfelt festivities to celebrate the completion of her decade of activity here. Verdi's "Traviata" was chosen for the occasion. Madame Neshdanowa made a fascinating heroine, and Sobinow, the well known tenor, sang with her. The celebrant of the evening received all sorts of ovations. Her colleagues presented her with a golden wreath, and the audience showered mountains of flowers and costly presents on her. This charming singer merits all the popularity she enjoys, as she is not only a true artist but also a warm hearted, generous woman.

Neshdanowa was born in Odessa and educated there. Her father, a schoolmaster, on hearing her sing, was the first to recognize her musical gifts. She was soloist at the vocal performances of sacred music at school. She was fond of painting and still takes it up sometimes when at leisure. On leaving school Neshdanowa became a



SOBINOW AS ROMEO,
Tenor of the Imperial Opera.

as a composer and orchestra leader again made a strong impression on his audience.

Let us name several of the singers at the Imperial Opera who are exceptionally worthy of mention. First we have Mesdames Balanowska, Antarowa, Markova, Dobrovolska, lyoushina, Seluck-Rosnatowska, and then the male singers, Sobinow, Baklanow, Bogdanowitsh, Grysounow, Ernst and many others. As for the orchestra at the Imperial Opera it is one of the best, for all the members are good



MADAME NESHCHANOWA AS LUDMILLA IN "LIFE FOR THE CZAR."

"Boris Godounow," "Chovantshina," etc. Petrova Zwanzeva, who appeared in these operas, sings with exceptional feeling, and has decided dramatic power. Madame Drousiakina, also of Zimin's Opera, is another gifted woman. She acts and sings with impressive art. Botsharov the baritone, was seen to particular advantage in the role of Napoleon in the opera "L'Aigle," by Nougues, which was the second premiere at Zimin's. This piece was given in connection with the centenary celebrations of the War of 1812, and was attended by the Imperial family. The whole population of our town entered with zest into these celebrations of events which occurred a hundred years ago. "L'Aigle" illustrated that historical epoch. The chief stage manager, Peter Olenin, did his best for decorations of this opera, and the costumes were all in the style of that time. Especially interesting was the scene in the salon of Josephine Beauharnais, where a minuet was danced, a real picture of the

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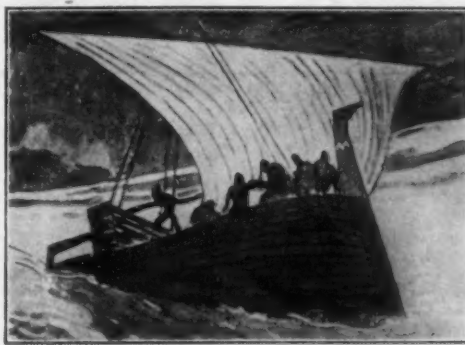
past. Zimin himself is a great patron of art and never spares expense in the putting on of an opera, so it is no wonder that his organization in Moscow has attained to great perfection in its performances and staging.



AN OLD PICTURE OF THE NIJNI NOVGOROD ON THE BANKS OF LAKE ILMEN. CONNECTED WITH THE OPERA "SADKA."

Russian operas are penetrated by a thoroughly Russian spirit; they depict clearly the characters and customs of the country, having for their libretto basis historical

events, epic traditions and fairy tales from folklore, all which are very picturesque and well calculated to arouse interest, especially in foreign listeners. This Russian spirit in them is the reason why the works cannot be



SADKO'S VESSEL. PICTURE IN OLD RUSSIAN STYLE. given properly on a stage abroad. The best thing would be if a touring company of Russians could visit foreign countries. Only under such circumstances would Russian operas produce the effect they should.

ELLEN VON TIDEBÖHL.

Elizabeth Topping's Recital.

Elizabeth Topping gave a piano recital at the Waldorf Apartments, Waldorf-Astoria, on Thursday evening, December 5, before an interested audience. Her program was comprehensive and arranged to display her versatility. Miss Topping apparently is an artist whose ideals are high, and in her interpretation of the selections by Brahms, Bach-Taubig and Scarlatti she gave every evidence of her ability to carry them into realization. She was particularly happy in her rendition of the Chopin group, and her playing of the impromptu in F sharp and the C minor nocturne was beautiful; these she gave with refinement, great beauty of tone and musical feeling. Her interpretation of Debussy's "Reflets sur l'Eau" was truly fascinating, reproducing charmingly the romantic and imaginative spirit of the piece. Miss Topping ended her program with Liszt's "Tarantella," which she played with fire and a display of excellent technic. The artist was warmly applauded, and responded with several encores.

Miss Topping was assisted by George M. Castelle, a young Russian baritone, who offered songs by Brahms, Bizet, Wekerlin and a group of Russian compositions, the latter a trifle monotonous in their selection. Mr. Castelle has a pleasing voice, but he has not yet acquired much control of tone color nor the power to evoke atmosphere—both essential qualities for a concert singer. These defects will no doubt be remedied in time. The artist evidently gave much pleasure to his friends, and responded to their applause with the now familiar "Barge Song."

Following is the complete program:

Toccata and fugue, D minor.....	Bach-Taubig
Intermezzo, op. 18.....	Brahms
Trigue.....	Scarlatti
Miss Topping	
Aria from La jolie fille de Perth.....	Bizet
Jeunes fillettes.....	Wekerlin
Minnelied.....	Brahms
Sonntag.....	Brahms
Mr. Castelle	
Prelude, C sharp minor.....	Chopin
Impromptu, F sharp.....	Chopin
Nocturne, C minor.....	Chopin
Fantaisie, F minor.....	Chopin
Miss Topping	
Two Giants.....	Stolypin
Folk-song (in Russian).....	Dawydoff
Geh hinweg.....	Chadwick
Bedouin Love Song.....	Mr. Castelle
Reflets dans l'eau.....	Debussy
Tarantella.....	Liszt
Miss Topping	

Florence Mulford in "Parsifal."

There is more or less mysticism attached to that which cannot be seen. There is a special interest in and a decided impression produced by a voice which proceeds from some hidden quarter. In "Siegfried," when the bird song becomes articulate, it creates almost a sensation. The sepulchral tones from Titirel's coffin are made more gruesome by reason of that fact that the body is unseen. The voice of the dragon in "Siegfried" issuing from the depths of the cave produces a startling effect. Wagner possessed a wonderfully acute dramatic sense, but it was never more poignantly prominent than in the second scene of the first act of "Parsifal," in which he directs that certain music proceed from unnamed singers from the dome of the castle of Montsalvat. This particular music, being of a religious character, requires the greatest delicacy in its rendition in order to convey the desired impression. The solo voice, to which Wagner allotted some of his most inspired measures, this season has been intrusted to Florence Mulford, whose beautiful contralto

and highly polished art herein find a congenial medium. To present adequately music of so exalted a character without the assistance of dramatic action stamps one as an artist of rank, and that Madame Mulford was able to impress the audience with the real significance of Wagner's idea is an accomplishment worthy of deepest respect. Madame Mulford's work as the solo flower maiden was also a prominent factor in a production that stands forth as one of the best of the Metropolitan's offerings.

Von Kunits Pupils Winning Fame.

While Vera Barstow is touring the United States with remarkable success, another pupil of Luigi von Kunits, of Columbian University, Toronto, Canada, Charl Hyll, made a brilliant debut in Vienna, Austria. This young Dane, scarcely eighteen years of age, gave a recital on October 30 in the Beethoven Hall, with a very ambitious program, containing Beethoven's "Kretzer Sonata," Lalo's "Symphonie Espagnole," Paganini's D major concerto and several smaller selections. The critics unanimously praised his fiery, temperamental execution,



CHARL HYLL.
Pupil of Luigi von Kunits.

his faultless intonation, his artistic style, and some laid particular stress on "the solid foundation of his schooling, the revelation of which again justified the ever growing reputation of that excellent pedagogue, Luigi von Kunits, whom his native city—unfortunately—was unable to retain within its precincts."

Charl Hyll is concertizing through Germany and Russia this season, and expects to make his first American tour next year.

Lhevinne's New York Dates.

Josef Lhevinne, the Russian pianist, will arrive the last of December, making his initial New York appearance with the Philharmonic Society on December 29. An Aeolian Hall recital will be given January 13.

At the Cologne Gürzenich concerts, Fritz Steinbach will produce these novelties: Reger's "Concerto in Olden Style," Weingartner's "Merry Overture," Weissmann's violin concerto, Huber's sixth symphony, Korngold's "Schauspiel Overture," Delius' "Lebetanz," Böhe's "Tragic" overture, Straesser's second symphony, Braunsfel's "Carnival" overture and piano concerto, Debussy's "Blessed Damsel," Taneiev's violin suite, and also works by Bossi, Sgambati, da Venezia, Gasco, Martucci and Sinigaglia.

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CINCINNATI ORCHESTRA'S GREAT TOUR.

Under its new leader, Dr. Ernst Kunwald, the Cincinnati Symphony Orchestra has been achieving marked successes, not only on home ground but also throughout the territory which the organization covered on its recent tour in Ohio. Everywhere the Cincinnati players and their conductor have covered themselves with glory this season and won boundless applause from the public and unstinted praise from the critics. Dr. Kunwald's quiet mastery of the technic of directing, his unfailing sense of dignity, his deep musicianship and his power of making his interpretations picturesque and yet authoritative have established him quickly and firmly in the favor of those music lovers who have been privileged to hear him and the number of his admirers will be limited only by the scope of the Cincinnati Orchestra's travels this winter. In the home town of the organization he has captured the musicians, the audiences and the critics unconditionally.

As a warrant of the kindling enthusiasm created by the Cincinnati Orchestra and its splendid conductor in Dayton, Columbus, Cleveland and Akron, some of the press notices (much abbreviated) from those cities are appended to this article. It is considered an additional triumph by Cincinnatians, too, that James H. Rogers and Wilson G. Smith, both of Cleveland, now praise the concerts of the visiting orchestra highly, whereas formerly they made its appearance the occasion for severe fault finding. Also Josiah R. Smith, of Columbus, couches his notice in terms much more favorable than he found it expedient to use on previous occasions when Cincinnati sent its musicians a-touring. These are the reviews:

The Cincinnati Orchestra, rejuvenated, resplendent, was heard. At least, the hand was theirs, but the voice was the voice of Dr. Ernst Kunwald, latest, but not least, by far, of the great orchestra leaders who have come to us from the fatherland.

Harder to find than needles in haystacks, and more to be desired than rubies, are conductors who can meet the exacting demands of concert goers of today. The frenzied search for prima donnas is as nothing in comparison.

Dr. Kunwald possesses temperament without exaggeration, sanity without dullness, and a magnetism that electrifies, not only the players, but the audience, and a positive genius for interpretation. Never before has the Cincinnati Orchestra displayed such beauty of tone, such unanimity of attack, so wide a range of dynamics, or such breadth and nobility of phrasing.

A program of the utmost splendor was presented. It included Weber's "Freischütz" overture, Strauss' "Don Juan," the "Coriolanus" overture of Beethoven, and came to an eloquent close with the uplifting peroration of Liszt's "Preludes."—James H. Rogers in Cleveland News, November 27, 1912.

Artistic enjoyment threw its high light upon every face, and eager hands clamored enthusiastic appreciation of splendid things splendidly presented at Gray's Armory Tuesday night by the Cincinnati Orchestra. That the Cincinnatians won a complete triumph, in the estimation of the big audience, no room for doubt was left.

Never has the orchestra played better, nor, indeed, so well. Technical finish involving an unusual brilliancy; temperamental and emotional balance dominated by logical and methodical control; these features indicated a master hand in charge of affairs. What

recently was anarchistic and riotous excess has become a well ordered exposition of master thoughts that were not evolved in a madhouse, but in the far-seeing brain of inspired genius. All this has been brought about by the new director, Dr. Kunwald, who proved himself at this concert a master of the situation. I need cite but one instance to prove all this—his reading of the Strauss "Don Juan" poem was a marvel of lucidity and emotional intensity. Its contrapuntal complexities became an open book to those who listened intelligently. Its imposing climaxes, while they tore emotions to shreds, did not degenerate into meaningless noise and unlicensed disturbance. Strauss, the ambiguous, became so intelligible that the modest doctor had to respond to a good half dozen recalls before



DR. ERNST KUNWALD.

the enthusiasm quieted—Wilson G. Smith, in Cleveland Press, November 27, 1912.

If Ernst Kunwald, "doctor juris," had continued in the practice of law, the ranks of German "Advokaten" might have been enriched with a clever lawyer, but the world of music would have been the poorer by one great orchestral conductor. Such would probably be the verdict of all who were wise or fortunate enough to be at Memorial Hall Thursday evening. Under Kunwald's masterful baton the Cincinnati Symphony Orchestra is, more than ever, the instrument pulsating to its leader's will. He found it highly developed; he has carried it still further, securing a unanimity and finish which it would be difficult to equal among our American orchestras.

Kunwald is alert, graceful, "a live wire." His body remains steady, while the arms, wrists, hands, issue every electric command. Every great conductor has his own motions, and this man's flying arms suggest no one else. Directing a whole program from memory—perhaps not so great a feat as it seemed—he was free to concentrate his powers on the great complex instrument before him, and what results he secured! A new grace was imparted to Weber's radiant overture, "Der Freischütz"; Liszt's wonderful preludes revealed more than usual of their haunting charm, and Schubert's unfinished symphony stood forth "in simple loveliness confest."

Each new German conductor must tell us what he knows of Wagner. Mr. Kunwald's "reading" of the "Tristan" Vorspiel was profoundly impressive. In the "Tannhäuser" overture, as in everything, the orchestra was superbly balanced and blended.—Josiah R. Smith, Columbus Citizen, November 29, 1912.

Each succeeding appearance of this orchestra has shown great advancement in all that goes to make for orchestral playing of the first rate and last night's performance was no exception to the rule. Dr. Kunwald is one of the most forceful and compelling conductors heard here in a long time. His beat is most decisive and at all times he is in complete command of his men.

Dr. Kunwald's readings are not of a sensational kind; they are sane and musicianly. His manner of conducting is dignified and he directed the orchestral part of the program entirely from memory.

The orchestra played in superb form last night, this body of tone never sounded better and the attacks at all times were splendid. The quartet of horns behaved wonderfully well in the "Freischütz" overture.

Dr. Kunwald's reading of the Schubert unfinished symphony and the band's performance of it were satisfying in all respects. Its performance last night was greeted with much enthusiasm.

The Liszt "Preludes" was given a stirring rendition. Dr. Kunwald builds his climaxes in great fashion and the sonority of the band in this number was really splendid. The tone of the band in the greatest fortissimo passages never sounded forced. That Dr. Kunwald is a great devotee of Richard Wagner was shown in his virile and poignant reading in the excerpts from "Tristan and Isolde." The band played this music with a tone glowing with warmth and color. It was throughout a performance of rare beauty.

The Cincinnati organization deepened last night the fine impression it had already made in Columbus. Its concerts deserve capacity houses and it is good to know that the management of this organization will present two more concerts this season.—Oley Speaks, Columbus State Journal, November 29, 1912.

The first concert of the symphony season was an event of Tuesday evening at the Victoria Theater when the Cincinnati Symphony Orchestra with Dr. Ernst Kunwald, conducting, presented one of the most masterly programs Dayton music lovers have ever enjoyed. Dr. Kunwald was the center of interest. The ovation tendered the conductor at the conclusion of Judge B. F. McCann's happily framed introduction was sincere and prolonged, and the warm welcome was doubtless an inspiration to the new master which had much to do with the brilliant success of the evening.

Conducting with a mathematical precision which is fraught with meaning in every swing of the baton, Dr. Kunwald evokes effects which are electrifying. He is a leader who is studied and musicianly but whose interpretation is tense and warm. Broad culture and rare musicianship ring in every measure, for Dr. Kunwald inspires the hearer with a firm conviction that he understands exactly what he wants, possesses the ability of revealing to his men just what he has in mind, and at the same time catches a vision of an artistic whole which is masterly.

"Preludes" gave ample scope for his genius. The contrasting themes and melodies were taken up by the strings and woodwinds with precision and remarkable climatic effect. The surety of Dr. Kunwald's touch at the very opening of the season promises remarkable revelations when conductor and men have lived together and come to understand with deeper bonds which grow only with association.

The "Vorspiel und Liebestod" from "Tristan and Isolde" was interpreted with a masterly hand. The surge and ebb of passion, the minor cadences of suffering, the crescendo of ecstasy, passing suddenly into the faint sobbing of the strings, all played their part in wonderful tense climax of unsatisfied yearning.

In the "Eroica" Dr. Kunwald gave most remarkable shadings. . . . There is a reserve about his work which seems never to sound the depths of his musical conception. There are still deeper meanings always to be felt in the spirit of the conductor.

The new master of the Cincinnati orchestra believes in the law of contrast, and he sets his backgrounds for his brilliant passages

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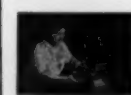
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in quiet dispassionate readings of certain phrases as an artist sketches his contrasting background.

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As an opening for the third symphony season for Dayton, the Cincinnati Symphony Orchestra gave one of the most brilliant concerts which has yet been heard in this city. Dr. Kunwald's power and forcefulness as a music master at once won over his audience. It is the wonderful swaying power, which he either releases or holds in check at the baton's end, that charms the audience.

For the first concert Dr. Kunwald had chosen as the opening number "Les Preludes" by Liszt, a marvelously sweet symphonic poem in which the strings begin the theme.

Dr. Kunwald gave expression to the varying moods of the symphony with remarkable accuracy, and plied his way through the most difficult passages with perfect mastery, playing the entire score from memory. His audience to a person could but admire his musicianly ability as a conductor.

Socially no more notable musical event has ever taken place in the city, and the audience which greeted the artists of the evening was a fashionable one.—Dayton Herald, November 20, 1912.

Dr. Kunwald was extended a hearty welcome as the new leader of the magnificent musical organization of which Cincinnati is so justly proud, and his style of conducting is marked by dignity and masterly effectiveness. He is perhaps the least sensational baton wielder appearing in the large cities of the country, but achieves just the desired climaxes through his thorough understanding of the score in hand, and his technical as well as artistic conception of the compositions of the great masters.—Dayton Daily News, November 20, 1912.

Kunwald is that unquestionable figure in the musical world, a German with genius.

The fact that he conducted a heavy classical program without a score places him in the first rank of experienced artists: the fact that he has smoothed most of the inequalities of a young orchestra gives him a claim to the rank of creative musicians. For he has created a new orchestra, one that throbs with him only; one whose precision is as distinct as his native German exactness.

His mind made the violin bows move as one, his judgment guided the tricky wind instruments.

Perhaps the most finished production was "Les Preludes," the orchestra poem by Liszt. The orchestra showed here the mettle which will place it among the first of American orchestras.—Akron Press, November 28, 1912. (Advertisement.)

Baernstein-Regneas Pupils in Opera.

Merced de Pina made her first professional appearance upon any stage at the Grand Opera House, Montreal, as Lola in "Cavalleria Rusticana," on Tuesday evening, December 3. That she should have sustained her part to the complete satisfaction of manager, guarantors, public and press, speaks emphatically of the young lady's talent and augurs well for her future, as it is not given to every one who steps from a studio upon the operatic stage to present a part which, in previous seasons, had been sung by experienced artists who had established a high standard. Miss de Pina is twenty-two years of age, has traveled considerably and speaks English, German, French, Italian and Spanish with equal fluency. She has studied abroad, but for the past fifteen months has been under the guidance of Baernstein-Regneas, of New York, with whom she prepared her repertory of some fifteen operas, with the result that she was able to make her debut in grand opera with assurance and safety. Her next appearance will be in "Madama Butterfly" in the part of Suzuki.

Carl Sunday Recital.

William C. Carl will give a recital on the new organ in the Church of the Transfiguration (Little Church Around the Corner), Twenty-ninth street, between Fifth and Madison avenues, New York, next Sunday afternoon, December 15, at five o'clock.

Dr. Carl will play the following program:

Symphony in D minorGuilmant
Largo e Maestoso.
Allegro.
Christmas PastoralLange
Fugue in D majorBach
Dialogue (Sonata, G minor), newRené L. Becker
(Dedicated to Dr. Carl.)
Fanfare in D major.....Dr. Joseph C. Bridge

Godowsky's New York Recital, December 18.

Leopold Godowsky, the famous pianist, who is now on tour filling engagements in Minneapolis, Chicago, Milwaukee, Cambridge, Boston, etc., returns to New York next week and will give his second piano recital at Carnegie Hall, Wednesday afternoon, December 18. Godowsky will give a joint recital with Ysaye at Carnegie Hall, Saturday afternoon, December 28, and immediately after that will leave to play twenty concerts on the Pacific Coast.

"L'Ancêtre," by Augé de Larsus and Saint-Saëns (who conducted the first performance), was presented at the Antwerp Grand Theater with Madame Doriani in the title role.

BROOKLYN

BROOKLYN, December 9, 1912.

Elsewhere in this issue of THE MUSICAL COURIER readers will find a review of the Sibelius symphony in E minor which the Boston Symphony Orchestra played in Brooklyn, Friday evening of last week; as the symphony was performed at Carnegie Hall, Manhattan, on Thursday evening no further mention of its presentation need be made in this cursory report. The event of the night in Brooklyn was Fritz Kreisler's playing of the Bruch G minor concerto, which nearly caused a riot of demonstration, and in Brooklyn they usually have a rather staid manner in showing their approval of musical performances that they like; but Kreisler's superb bowing, his impeccable intonation and his extraordinary musicianship united in a reading of the work that simply took the people off their feet. He probably broke the record at a Boston Symphony concert in the number of times he was called back to the stage. The orchestra played two contrasting overtures, the Brahms "Academic Festival" and the "Solennelle," by Glazounoff, and it was all playing of the finished kind for which the Boston Symphony Orchestra is noted. Dr. Karl Muck conducted.

Elena Gerhardt, the German lieder singer, is to be the soloist for the Boston Symphony concert in Brooklyn, Friday evening, January 10.

Carl Figue is to give another course of lectures before the Brooklyn Institute after the holidays.

The Brooklyn Saengerbund membership and their families enjoyed a week of festivities connected with the celebration of the golden jubilee of the society. The concert at the Academy of Music, Sunday evening of last week, was attended by many prominent Germans residing in Brooklyn and vicinity. Frederick Albeke, the musical director, earned his share of the honors. Rosa Olitzka, formerly of the Metropolitan Opera Company, created enthusiasm by her singing of an aria from "Le Cid" and a

group of songs, of which Liszt's setting for "Die Loreley" showed the voice of the singer to be greatly improved. Her high register is wonderfully sweet and flexible and her lower tones are as rich as ever. Two Grieg songs, and songs by Saar, Tschakowsky and Mrs. Beach as well as a Russian folksong included the varied offerings by the prima donna contralto. The orchestra played Lassen's "Festival" overture at the beginning of the concert and Weber's "Jubel" overture to close this musical feast. The club sang choruses by Attenhauer, Curti, Andrea, Hegar, Gretscher and Hermann Spielter's "German-American Festival Hymn." The complete program was published in THE MUSICAL COURIER last week.

A report of the opera in Brooklyn will be found on another page.

Mischa Elman's recital tomorrow (Thursday) night at the Academy of Music will be the event of the week. The Russian violinist is to play numbers by Beethoven, Handel, Ernst Paganini and some wonderful transcriptions by Wilhelmj, Burmester, Joachim and Elman.

Henry Such with Philadelphia Orchestra.

Henry Such, a comparatively new violinist to Philadelphia, scored a decided success at the concert given by the Philadelphia Orchestra in the Academy of Music on Wednesday evening, December 4. He chose for his principal selection Paganini-Wilhelmj's "Theme and Variations," which so well displayed Mr. Such's technical facility and refined interpretation that he at once was recognized as an artist of high attainments. He was enthusiastically recalled, and played Beethoven's romance in G with great breadth and finish. In every phase of violin art Mr. Such proved himself a thorough musician and brilliant performer. He was most effectively accompanied by the Philadelphia Orchestra under the direction of Leopold Stokowski.

Edmond Warnery

The Distinguished French Lyric Tenor

Of the Chicago Grand Opera Company

Is a thorough believer that song recitals in America should be given wherever possible in the English language. On his forthcoming recital tour, to be given under the auspices of the Redpath Musical Bureau, of Chicago, at least a part of his program will be devoted to songs by English and American composers. He will therefore be welcomed with open arms by the devoted band who have for so many years faithfully preached the doctrine of songs in English.

"I regret that my entire program cannot be given in English," said M. Warnery recently. "The reason for using the language only in part is that I intend to present a number of French songs which have never been heard in America. In most of them the sentiment is very delicate and elusive, and I am sorry to say that at present there is no adequate English translation for them. I shall, however, sing the Schubert settings of the Shakespeare lyrics, a few old English folk songs, and some American songs of which I think very highly."

M. Warnery's three seasons with the Chicago Grand Opera Company have been the delight of music lovers wherever he has appeared. With the exception of Edmond Clement, he is probably the only artist in America who is able to sing the role of Pelléas in Debussy's opera, "Pelléas et Mélisande." He recently sang in the same cast with Clement in Philadelphia, the opera being "Mignon," and the ensuing critical comments were by no means to the disadvantage of the younger artist.

The following are some of M. Warnery's late newspaper notices:

There was an interesting contrast between the mercurial volatility and impudent humor of Warnery's Laerte and the polished urbanity and courtly deliberation of Clement's Wilhelm. Warnery's delightful enunciation and Clement's gallant suavity blended in the tone picture with the studied artificiality of Jenny Dufau's brilliant coloratura and Dufranne's fine authority as the roving harper.—Philadelphia Public Ledger.

Nicety of diction, a cleanness of enunciation that made every syllable intelligible, and some clever comedy effects marked the Laerte of Edmond Warnery.—Philadelphia Telegraph.

Warnery's voice was a constant delight. He made a great deal of the part assigned him, and came close to eclipsing his celebrated countryman.—Philadelphia Record.

Edmond Warnery easily surpassed Clement in tonal quality by his praiseworthy singing of the measures of Laerte.—Philadelphia North American.

Edmond Warnery, as Laerte, was both tuneful and merry and dramatically upheld the less serious element that agreeably offsets the pathetic episodes.—Philadelphia Item.

The honors of the evening went unquestionably to Jenny Dufau and Edmond Warnery. They alone realized the dramatic possibilities of the opera. Their acting, especially in the fine detail, was exquisite.—Philadelphia Press.

Warnery had a part which suited him perfectly as Laerte, the foppish actor friend of Felina. Here he acted with excellent humor in very with the scenes and did much to fill out the picture, while he sang what was allotted to him charmingly.—Philadelphia Star.

Edmond Warnery contributed a delightful study of the dancing master.—Chicago Tribune.

The best of the small parts was Edmond Warnery's "bit" as the dancing master. It is a tiny character, but it was excellently done, full of grace and delicate humor.—Chicago Journal.

The genre bit contributed by Edmond Warnery caught the audience with its perfection of pantomime.—Chicago Inter Ocean.



Photo by Matzene, Chicago, Ill.

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CHICAGO

CHICAGO, Ill., December 7, 1912.

The eighth program of the season at Orchestra Hall, December 6 and 7, by the Theodore Thomas Orchestra, brought forth Leopold Godowsky, pianist, who elected to play Brahms' concerto in B flat for his reappearance with our local orchestra. It has been many days since such wonderful playing has been heard in our hall of classical music and before going into a review as to the playing of the concerto it might be said that the soloist scored a huge success with the vast throng, which greeted one of its favorite artists. The second part of the program in its entirety was allotted to the soloist and the concert ended some twenty minutes later than is usual with the Thomas Orchestra. Godowsky drew from his instrument a tone of varied color, beautiful in quality and exceptionally clear. His fortissimos were tremendous in their dynamic power, while the pianissimos were of exquisite texture. Godowsky mixes his colors with supreme art. His runs and octaves were clean cut and all through the concerto he showed his supremacy as one of the giants of the keyboard. His reading was that of a scholar and also of a virtuoso of the first magnitude. He was ably accompanied by the Thomas Orchestra under Frederick Stock. The first part of the program was made up of the symphony, No. 3, F major, by Raff, which was followed by the Beethoven overture, "Leonora," No. 3. As said above, the second part of the program was allotted to Godowsky.

A lecture on "Der Ring des Nibelungen" given last Wednesday evening at the Chicago Hebrew Institute by Maurice Rosenfeld, music critic of the Chicago Examiner and a member of the board of directors of the Chicago Musical College, was attended by a crowd which filled the auditorium of the Institute to the last row and proved to be one of the most instructive and successful entertainments of the new season. Sol. Alberti, pianist and musical

director; Rose Blumenthal, soprano, and Burton Thatcher, baritone, all members of the Chicago Musical College faculty, gave a program which served to illustrate Mr. Rosenfeld's talk.

Sibyl Sammis MacDermid, soprano, and James G. MacDermid, composer-accompanist, were heard in concert in St. Joseph, Mo., recently. The St. Joseph News-Press, of November 27, 1912, said as follows:

The concert given last evening was a delightful affair. The soloist of the evening, Sibyl Sammis-MacDermid, charmed the audience. She has a full, sympathetic soprano voice, with a wide range. It is unusually rich in the lower register for a voice so high as hers. . . . Too much cannot be said about Madame MacDermid's singing. It was entirely delightful. She is an artist and she has a pleasing and attractive personality. Her first group of songs was charming. Gilbert's appealing "Ah, Love but a Day," MacFadyen's exquisite "Slumber Song" and J. W. Thompson's "Your Kiss." Madame MacDermid's enunciation is wonderfully good. She was enthusiastically encored and she sang Massenet's "Scene du Miroir" from "Thais" with dramatic fervor, responding with the aria from "Madame Butterfly" as an encore. This has been sung here several times, but her interpretation is as fine as any that has previously been heard. The final group of songs by her husband, James G. MacDermid, who played her accompaniments, was altogether charming. It included his well known "Charity," the piquant "If I Knew You and You Knew Me," "Fulfillment" and the beautiful setting of "My Love Is Like a Red, Red Rose." His works are all distinguished by absolute originality of conception.

The Musical Art Society of Chicago, consisting of forty leading singers (Eric Delamarter, musical director) will give two concerts during the season, the first concert to take place Friday evening, December 13, at the Fine Arts Theater. F. Wight Neumann has kindly taken charge of the society and is interesting music lovers in this sterling local organization. The Musical Art Society has sought to present a program catholic in its appeal at its concert of Friday evening. Two widely differing styles from the old polyphonic school are submitted; modern English choral work is represented by its two well known composers, two new numbers for women's voices and two for men's are included, and five American part songs are to be sung. The item of exceptional interest in this concert is the invitation extended to David Stanley Smith to conduct the performance of the "Natal Hymn" from his oratorio "The Logos." Mr. Smith, who is a prominent member of the Yale University faculty, will be in Chicago, December 13, for the Thomas Orchestra's performance of his symphony. The program in detail is as follows:

O Crux, Ave (five parts).....Palestrina
Lactetur Coeli (six parts).....Jacobus Gallus
Motet, O Beata et Gloriosa Trinitas (five parts).....Palestrina
Go, Song of Mine (eight parts).....Elgar
Awake, Awake.....Bantock
Beauteous Morn (women's voices).....German
The Wind Fairies (women's voices).....Chaffin
Natal Hymn.....David Stanley Smith
(The composer conducting)
O Lady Mine.....Hadley
Spring Delight.....Cui
Far Away.....Cole
Im Frühling (men's voices).....Heinz
Das Voeglein im Walde (men's voices).....Duerrner
Music, When Soft Voices Die (eight voices).....Dickinson
The De'il's Awa'.....DeLamarter
My Bonnie Lass (five voices).....Morley

Advanced pupils of Victor Garwood, Ragna Linne, Herbert Butler and Frank van Dusen, appeared in recital this afternoon, December 7, at Kimball Hall, under the auspices of the American Conservatory.

At the Garrick Theater, Chicago, beginning Sunday, December 8, the Gilbert and Sullivan Festival Company, with its wonderful cast of well known stars, DeWolf Hopper, Blanche Duffield, Eugene Cowles, George MacFarlane, Kate Condon, Arthur Aldridge, Viola Gillette, Arthur Cunningham and Louise Barthol, the same great company

that played an extended season at the Casino Theater, New York, and without question the finest organization now singing light opera in America, will begin a limited engagement. Gilbert and Sullivan's "The Pirates of Penzance," will be given the entire first week, beginning Sunday, December 8. "Patience," "Pinafore" and "Mikado" will be given during the engagement.

A most recent request for catalogue information received by the Chicago Musical College came this week from Marcelina C. Yojinco, Pasig, Rizal, Luzon, Philippine Islands. The young Filipino writes that he read of the Chicago Musical College in one of the local papers and will come to Chicago next spring to take up his work in Dr. Ziegfeld's institution.

Alma Gluck will give her only Chicago recital at the Studebaker Theater, Sunday afternoon, December 29, under the direction of F. Wight Neumann.

Under the direction of Edward Dvorak the students of the school of acting of the Bush Temple Conservatory will present "Drifting," a play in four acts, by B. Howard, on Thursday and Friday evenings, December 12 and 13 respectively.

The Chicago Mendelssohn Club announces its nineteenth series of concerts, to be given during the season 1912-13. The membership of the club is composed of seventy-two men, selected solely for their vocal ability and musicianship. The eighteen seasons have witnessed a steady growth in the quality of the work. Under the able directorship of Harrison M. Wild, the concerts for the coming season will be given at Orchestra Hall Thursday evenings. The first will take place on December 12, the second on February 20, and the last on April 24. According to custom the program of December 12 will be given entirely by the club without any assisting artist.

Leopold Godowsky has revised his program for Monday, when he is to appear at Orchestra Hall under the auspices of the Amateur Musical Club. The following is the corrected program:

Symphonic Studies, op. 13.....Schumann
Capriccio, B minor, op. 76.....Brahms
Two songs without words, G major, C major.....Mendelssohn
Three preludes, E flat, D minor.....Chopin
Three etudes, op. 10, E flat, op. 25, F minor and G sharp minor.
Chopin
Impromptu, F sharp.....Chopin
Scherzo, C sharp minor.....Chopin
Six Studies.....Paganini-Liszt
Symphonic Metamorphosis of Fledermaus—Themes by Strauss.
Godowsky

Frederik Frederiksen, violinist, announces an advanced students' recital to take place at the Whitney Opera House on Monday evening, December 16.

Clarence Eidam, the young American pianist, gave the following program at Waterloo, Ia. He was the second artist on the All Star Course. The program was as follows:

Tocata and fugue.....Bach-Tausig
Sonata appassionata, op. 57.....Beethoven
Twelve symphonic etudes.....Schumann
(In form of variations.)
Rhapsodie, F sharp minor.....Dohnanyi
Nocturne.....Debussy
Etude in E major.....Chopin
Valse, A flat.....Chopin
Polonaise, A flat.....Chopin

The Chicago Madrigal Club presented its first program of the season at the Fine Arts Theater last Thursday evening, December 5. D. A. Clippinger conducted and Robert Ambrosius, cellist of the Theodore Thomas Orchestra and teacher at the American Conservatory of Music, was the assisting soloist. The choir has been augmented since last year and numbers now about fifty voices. The concert was most successful.

Saturday afternoon, December 7, at the Whitney Opera House, Anne Shaw Faulkner, lecturer, assisted by Marx

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Mrs. HERMAN DEVRIES, Analyst

E. Oberndorfer, pianist, gave a stereopticon lecture-recital on the "Ring of the Nibelungen." The work of those two artists has been reviewed in THE MUSICAL COURIER so often that in saying that they greatly interested their audience (which was of large proportion and showed its appreciation by applauding to the echo), will suffice to demonstrate once more that Miss Faulkner and Mr. Oberndorfer enjoyed a big success in their undertaking here.

The first musical afternoon to be given at the residence of Mrs. Regina Watson, 2146 Lincoln Parkway West, will take place on Tuesday, December 10. The program is interesting, as it contains so many novelties. The program in its entirety follows:

Five Aphorisms	Karg-Elert
Mrs. E. B. Boissot	
Cradle Song	R. Watson
Waltz, A flat, op. 34	Chopin
Katherine Carpenter	
Sigmund's Love Song	Wagner-Tausig
C. M. Kinney	
Lullaby	Juon
Romance, op. 16	Glière
Les Promenades d'Aloupka	Bortkiewicz
Mrs. George W. Hunt	
Mazurka, F sharp minor	C. Debussy
Ballade, F major	C. Debussy
Mrs. Edwin S. Fecheimer	
Caprice, B minor, op. 76	Brahms
Boléro	Chopin
Grace Curtis	
Organ prelude and fugue, E flat major	Bach-Busoni
Katherine Hays	
Etude, E flat minor	Chopin
Chinoiseries	Stcherbatcheff
A Race Course	Blumenfeld
Charlotte Petibone	
L'Invito	Liszt
Two preludes, E flat and F major	Otterström
Mazurka, etude	R. Watson
Ella Hebert	
Music Box	I. Friedman
Mazurka	Liadow
Psyche	Juon
Ballade, G minor	Chopin
Luella Goodrich	

Saturday evening, December 7, a musicale was given at the residence of Celene Loveland, 1354 East 53d street. Miss Loveland presented two of her pupils, Irene Curtis and Pauline Edwards, assisted by Maribelle Rice, soprano, with Mrs. J. Hughes Birk at the piano. Previous engagements prevented the writer from hearing Miss Loveland's advanced pupils, but from all reports the affair was a brilliant success, and her students' work reflected credit upon their mentor, who, assisted by her mother, received the guests.

Gottfried Galston, whose success as soloist with the Thomas Orchestra a few weeks ago was chronicled in this paper, will be heard in recital for the first time in Chicago Sunday afternoon, December 15, at the Studebaker Theater, under the direction of F. Wight Neumann, when he will play the following program:

Chaconne (arr. by F. Busoni)	Bach
Sonata, G minor	Schumann
Melody (arr. by Sgambati)	Gluck
Gavotte (arr. by Brahms)	Gluck
Intermezzo, op. 119, E minor	Brahms
Intermezzo, op. 119, C major	Brahms
Valse, op. 39	Brahms
Rhapsody, op. 79, G minor	Brahms
Three preludes	Chopin
Nocturne, F sharp major	Chopin
Ballade, G minor	Chopin
Arabesque on the valse, An der schönen blauen Donau	Strauss-Schulz-Eyler

Muskogee Lodge, No. 517, B. P. O. E., has sent to this office a program relative to a memorial service, which took place at the Hinton Theater on Sunday afternoon, December 1. Looking over the list of soloists we notice the name of Mrs. Claude L. Steele, the well known soprano, manager and representative of THE MUSICAL COURIER in Muskogee. The popular artist sang "Consolation" as her solo.

During the week the Chicago representative of THE MUSICAL COURIER journeyed to St. Louis, the principal reason being the appointment of Ernest R. Kroeger, the well known pianist, organist, composer and conductor, as representative of THE MUSICAL COURIER in St. Louis. Mr. Kroeger can be reached at The Musical Art Building. During my stay in that city I also had the pleasure of meeting several of the best known musicians, beside discussing local happenings with several of St. Louis' most prominent merchants. Each visit to St. Louis shows marked improvement in the musical atmosphere of that large, clean and wholesome city. Musicians in St. Louis speak highly of one another. There are some cities where this would be unbelievable, but the esprit de corps which exists in St. Louis will help in uplifting the music in that locality, from which talent should be secured, logically, for the Southwest. The St. Louis musicians, including

its orchestra and its leader, Max Zach, do not want to invade territories which belong by right to other orchestras or musicians, but they say somewhat modestly that the Southwest ought to belong to them, and looking over the map it seems they are right.

Helen Vance Kellogg, soprano, assisted by William Lester, accompanist, will give a recital Monday evening, December 9, in the MacBurney studios. A program of songs by Jean Sibelius will be given.

RENE DEVRIES.

Isabel Hauser Plays in Chamber Concert.

For five years Isabel Hauser, the pianist, has been numbered with New York's resident musicians who are doing something to enhance the artistic prestige of the great city. Idealistic and enthusiastic, this gifted woman presents herself each season to the public a more finished and thoughtful artist, seeking ever for real artistic effect rather than personal exploitation. Miss Hauser has become identified with the lofty art of chamber music, and Sunday evening of this week, together with the Saslavsky String Quartet, the pianist gave the first of two concerts at the Belasco Theater.

The subdued interior decorations of this refined playhouse make a charming background for chamber con-



Photo by Aimé Dupont, New York.
ISABEL HAUSER.

certs. A fine audience assembled, and by its close attention showed that the Hauser-Saslavsky subscribers are truly of the musical elect. The music for the night aroused universal comment before it was played, and after the performances there was universal praise for the manner in which it was played. The Mozart trio in G major, the César Franck sonata for piano and violin in A major, and the immortal Schumann quintet constituted the program, and one could hardly think of a plan more calculated to inspire listeners.

The Mozart trio, with Miss Hauser essaying the piano part; Alexander Saslavsky, the violin, and Jacques Renard, the cello parts, proved one of those heavenly creations which rarely fail to move the higher musical intellects. It seems almost celestial in its joyous peace and perfect symmetry. The middle movement, the andante, was a prayer, and Miss Hauser caught the spiritual influence and soothed all ears by the way in which she graduated her tone. Miss Hauser is the ideal ensemble player; she never offends in the slightest degree by forcing the tone even in forte passages; this artist has learned the secret of playing forte without pounding; she gave a splendid account of her powers in the Franck sonata (which was played after the trio), in which she was joined by Mr. Saslavsky. Here breadth and nobility of style were disclosed.

Admirable as was her playing in the Mozart and Franck compositions, Miss Hauser surpassed herself in the quintet. The majority of pianists are inclined to overdo, in the brilliant first movement, of the beautiful Schumann work, but the pianist of this performance labored successfully to efface herself in bringing forward the fascinating themes. Not only was the quintet finely played from the technical viewpoint, but one was again and again swayed by the romantic and rhythmic measures. The artists of the evening did more than play the compositions; they

read them with serious purpose and succeeded in making them beautiful at the same time, maintaining the reverential attitude which belongs to concerts of this character.

Miss Hauser and the Saslavskys will give their second concert at the same theater, Sunday evening, February 2.

Mrs. Conrad L. Meyer's Musicales.

Mr. and Mrs. Conrad L. Meyer gave a musicale at their attractive home in Flatbush, Brooklyn, Friday evening of last week, at which their talented son, Roland Eduard Meyer, played a number of violin compositions with rare skill. Young Mr. Meyer had played a few evenings before at a public concert in Germania Hall, Brooklyn, when he was praised for the finish of his technique and the purity of his intonation. The young artist is a pupil of Ovide Musin.

A trio by John Adam Hugo, for piano, violin and cello, was delightfully played at the Meyer musicale by Roland Eduard Meyer, Leo Schulz and Leopold Winkler. Mr. Hugo's compositions are beginning to attract more than favorable notice, and musicians seem eager to play them, too, and that is the real test of their worth. Mr. Hugo also contributed a number of his own piano compositions last Friday evening.

Inez Litchfield Meyer sang a setting of "The Red Red Rose," composed by Mrs. Meyer and both the song and its rendition were immensely liked. Needless to say that the Meyers are very musical and have many friends among the musical fraternity. Among their guests last week were Hans Merx, the lieder singer, Mr. and Mrs. Mahlstadt, Dr. and Mrs. Bassett, Mr. and Mrs. Palmado, Mr. and Mrs. Egers, Albert Egers, Miss Egers, Mildred Greene, John W. Greene, Mr. and Mrs. Koch, Mr. and Mrs. Spencer T. Driggs, and Mr. and Mrs. Roland Eduard Meyer.

College of Music Concert.

Carl Hein and August Fraemcke's Bronx branch of the New York College of Music gave a concert at Morris High School, December 5, which drew an audience that completely filled the large auditorium seating 1,500 people. This was the program:

Sonata for cello	Grieg
William Ebann	
Song, Charmant Oiseau	David
Paula Schreyer	
Violin solos—	
Adagio	Bruch
Zephyr	Hubay
Harriet Schreyer	
Trio, D minor, op. 32	Arensky
For piano, violin and cello	
August Fraemcke, Harriet Schreyer, Wm. Ebann	

Vigorous applause punctuated the short pauses between the music, and this grew to markedly enthusiastic demonstrations before the close of the program. The College of Music can point with pride to such dignified programs, done in such worthy manner. All the participants are teachers at the institution.

ELMAN'S FIFTY-TWO RECALLS.

One Elman enthusiast who attended the second New York recital which the great Russian violinist gave in Carnegie Hall, Saturday afternoon of week before last (the recital was reviewed in THE MUSICAL COURIER last week), kept tally on the number of times Elman was called back to the stage. When the totals were footed up at the end of the encores it was found that the artist had had just fifty-two recalls. It was, as THE MUSICAL COURIER stated in its own report of the recital, one of the most extraordinary demonstrations ever witnessed at a New York musical event. The reviewer for THE MUSICAL COURIER did not keep account, and usually no critic attempts to do such a thing in the case of an artist of Elman's popularity. But when the number of recalls reach the grand total of fifty-two the achievement is worthy of special mention. As THE MUSICAL COURIER report had it, Elman, at this recital, almost outrivalled himself by the matchless beauty of his playing.

Paterson Symphony Concerts.

The Paterson Symphony Orchestra, of which C. Mortimer Wiske is the musical director, will give the first of three concerts at the hall of the Y. M. C. A. in Paterson, N. J., Friday evening, December 13. The program follows:

Symphony No. 6, Surprise	Haydn
Piano and orchestra, Concertstück	Weber
String orchestra, Serenade in D	Volkman
Piano solos—	
Etude in A flat	Chopin
Witches' Dance	MacDowell
Rhapsody Hongroise	Liszt
Ballet suite, La Roman de Perrot	Burgmüller

Augusta Schnabel Tollefsen is the piano soloist.

Heinrich Zöllner's second symphony was heard at Utrecht and Dortmund recently.

BOSTON

Phone, 5554 B. B.,
108 Hemenway Street,
Boston, Mass., December 7, 1912.

A delightful request program of piano music given by Charles Anthony at the Copley-Plaza on the afternoon of December 3 included for novelties Arthur Foote's interesting and gratefully pianistic poem (after "Omar Khayyam") and a first hearing of Erich Korngold's serenade from "Der Schneemann," played by Mr. Anthony in a manner to bring out to the utmost its many beauties. Nor in fact did the pianist fall short in the other numbers comprising his program of the high standards he has set for himself and which he continues not only to maintain, but constantly to improve upon. Particular praise is due his splendid rendering of the largo and finale from Chopin's B flat sonata, the Brahms intermezzo, Chabrier's "Bourrée Fantasque" and the characteristic "Tango" of Albeniz and Debussy numbers. It was interesting to note the marked advance and development of Mr. Anthony's art as evidenced through the requested repetition of several of the above numbers which he played so successfully at his recital last season. The sonata by Schytte, which opened the program, and the "Valse Parisienne" of Schuett, with which it closed, also claimed appreciative recognition. Acting as sponsors for this occasion were the following representative list of patronesses: Mrs. Bryce Allan, Mrs. Thomas Allen, Mrs. Oliver Ames, Mrs. S. Reed Anthony, Mrs. Robert S. Bradley, Mrs. George L. Batchelder, Mrs. Prescott Bigelow, Mrs. James C. Barr, Helen Burnham, Mrs. Samuel Carr, Mrs. Godfrey Cabot, Mrs. Harold D. Corey, Mrs. Henry W. Cunningham, Mrs. Alfred Codman, Mabel Daniels, Rose Dexter, Mrs. William H. Dunham, Mrs. Arthur Foote, Mrs. W. Scott Fitz, Mrs. Langdon Frothingham, Mrs. Edward S. Grew, Mrs. Charles H. Gibson, Mrs. George A. Gibson, Mrs. Edward Hallowell, Mrs. Arthur Hartt, Mrs. Edward Burlingame Hill, Abby Hunt, Mrs. Roland Hopkins, Mrs. Eben Jordan, Mrs. George Lee, Mrs. Malcolm Lang, Mrs. William Lindsey, Mrs. Nathan Matthews, Mrs. Henry L. Mason, Mrs. Henry Pratt McKean, Mrs. Albert Nickerson, Annie Endicott Nourse, Mrs. Henry Whiteley Patterson, Mrs.

Endicott Peabody, Mrs. Frank Peabody, Mrs. J. Sturgis Pray, Mrs. Neal Rantoul, the Misses Ranney, Mrs. Benjamin Robinson, Mrs. Sumner Robinson, Mrs. George Howland Stoddard, Mrs. William Roscoe Thayer, Adele Thayer, Mrs. George Tyson, Mrs. Edmund von Mach, Mrs. C. Howard Walker, Mrs. Grant Walker, Mrs. Henry M. Whitney and Mrs. Walter Wesselhoeft.

At the annual Elks' Memorial Services held in the Boston Theater, Sunday afternoon, December 1, Frieda Gerhard, a talented graduate of the Faeltien Pianoforte School, and Wilhelmina Calvert, soprano, were the soloists.

The recent successful appearance of Marie Sundelius, soprano, at the third concert of the University of Virginia series at Charlottesville, November 11, resulted in the following notice from the Charlottesville Chronicle of November 12:

Nature gave Mrs. Sundelius a soprano voice of rare range and exquisite quality. It is rich with feeling and responsive to every hue of passion, to every shade of sentiment in the poems which she interprets. Art has added ease, force, flexibility and endurance. To the end of a long program every note was filled with freshness and power. Her stage presence joins to personal beauty a winning sweetness, a gentle dignity. In a beautiful and well balanced program, given with high and even merit, it seems hardly gracious to choose special numbers for higher praise. Perhaps her rendering of Lemaire's "Nous danses, Marquise," of Whelpley's "Go Not Happy Day" from Tennyson's "Maud" and of the exquisite air from "Louise," "Depuis le jour," would have claimed the votes of the majority of her audience. The Swedish airs, sung in the artist's mother tongue, were touched to new tenderness and beauty by her love for her old home.

Alice Eldridge playing two groups of pieces heard at her recent Steinert Hall recital: Wilhelmina Calvert, soprano, and Angelo Doschetti, baritone, were the soloists at the meeting of the Chromatic Club held at The Tuileries, Tuesday morning, December 3.

Ernesto Consolo, the brilliant New York pianist, was the assisting artist at the concert of the Kneisel Quartet at Steinert Hall, December 3, when he played the piano part of Strauss' sonata in F major with eloquent beauty of tone and sympathetic, imaginative fire.

An interested audience of good size gathered at Jordan Hall on December 5 for the song recital of Clementine de Vere-Sapio, assisted by Romualdo Sapio at the piano. Madame De Sapio, who has had a distinguished career in concert room and opera house both here and abroad, revealed herself still as a singer of uncommon skill and accomplishment as well of great versatility. Her program, which ranged from Mozart and classic German songs to the modern French, Italian

and English pieces, was one that would tax the resources, both vocal and interpretative, of the most accomplished singer, and it spoke volumes for Madame de Vere-Sapio's art and vocal method that she was able so successfully to carry this task to completion. Particularly praiseworthy and enjoyable was her rendering of "Oh quand je dors" of Liszt, "La Fontaine de Carquet," Letorey, and Debussy's "Les Cloches" of the French group, and MacDowell's "In the Woods" and Signor Sapio's delightful "Summer Song" of the English group, which had to be repeated.

Eva Thyng, soprano, pupil of Katherine Lincoln, of this city and New York, won much praise for her rendering of two groups of songs at a reading of "Madama Butterfly," given at Milford, Conn., November 25. In speaking of Miss Thyng's work, the Bridgeport Telegram said that she had a "flexible voice of fine range of tone," while the Bridgeport Standard said: "Miss Thyng made a warm place for herself in the hearts of her hearers by her charming personality and splendid singing." Another pupil of Miss Lincoln's, Eleanor Doberty, possessor of a splendid contralto voice, has been engaged by the Worcester Oratorio Society for "The Messiah," December 26.

The fifth concert of the New England Conservatory series, at Jordan Hall, December 3, was given by the advanced students, while the sixth, on December 4, presented Charles Bennett, baritone, of the faculty, in an interesting program of songs which comprised, among others, George Chadwick's "The Brink of Night" and Homer Humphrey's "Night Hymn at Sea." Mr. Bennett,

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BOSTON NEW YORK

who possesses a voice of good quality and ample volume, made two complete concert tours of the world previous to his coming to the Conservatory three years ago.

Edith Barnes, of the Boston Opera Company, made a decided hit with the Wellesley college girls by her singing of "De puis le Jour" from "Louise" at the second of W. L. Hubbard's Opera Talks at Wellesley, December 3. Mr. Hubbard was assisted in his lecture by the artistically played piano illustrations from the score given by Frank L. Waller.

One of the most successful concerts ever given by the Orpheus Club of Springfield, Mass. (John J. Bishop, conductor), took place on December 4, with Christine Miller, contralto, and Irma Seydel, violinist, as soloists. A fitting and deserving tribute to the high artistic standing of both soloists, as well as the splendid reputation of the concerts by this club, was evidenced in the sold out house and tremendous enthusiasm of the audience. A feature of the program was the singing of three of Cadman's American Indian songs by members of the club, with piano accompaniment.

A chance visit to the studios of Arthur J. Hubbard in Symphony Chambers revealed the fact that 110 vocal lessons are given every week by Mr. Hubbard alone, irrespective of those given by Madame Hubbard. It is a true saying that nothing succeeds like success, and this unusual record of Mr. Hubbard bears out this saying, since the successful results of his teaching evidenced by his many pupils appearing before the public has brought about this universal demand for his services.

At Jordan Hall on December 6 and 7 the Dramatic Department of the New England Conservatory of Music, under the direction of Clayton Gilbert, gave its semi-annual recital. It was a varied bill. Of Synge's "The Shadow of the Glen" and Lady Gregory's "The Poorhouse," the former was done particularly well, with Phyllis Grey in the part of Nora, and Francis Mack in that of the strange wanderer. A one act operetta, "Pierrot Who Laughs and Pierrot Who Weeps," music by Jean Hubert, was performed for the first time in this country. It was a pleasure to hear the exquisite verses of Edmond Rostand, which had been rendered into English by Louise Llewellyn, who also played the Laughing Pierrot—and played it admirably. Victoria Sordani-Gilbert was a graceful and appealing Columbine, while Marion Feeley, in the part of the Weeping Pierrot, was so pathetically lugubrious that she must have made even the most stoical pessimist in the audience quite unhappy to see her "chucked" by the lady. The Boston public owes Mr. Gilbert its cordial appreciation for his having brought to its notice such a delightful little fantasy. And in the final piece, a Dutch love story called "Mina of Volemdam," with music by Minnie Stratton-Watson, Mr. Gilbert showed, as he has shown in the past, his great skill in the writing and rehearsing of pantomime.

BLANCHE FREEDMAN.

Dudley Buck's "Hour of Music."

A successful "hour of music" was spent with the pupils of Dudley Buck at the Buck studios in Aeolian Hall, New York, Tuesday afternoon, December 3. The singers on the program were Caroline Crenshaw, soprano; Agnes B. Cleveland, soprano; Mrs. Orlando C. Hahn, contralto, and George S. Morrissey, basso. The order of the program follows:

Aria, Queen of Sheba	Gounod
Mr. Morrissey.	
Will o' the Wisp	Spross
When Phyllis Danced the Minuet	Gilberte
Miss Cleveland.	
Soupir	Bemberg
L'Heure Exquise	Hahn
Ouvre tes yeux bleus	Masselet
Mrs. Hahn.	
Ah, Love but a Day	Beach
Summer	Chaminade
Miss Crenshaw.	
Marching Along	Boyle
Absent	Metcalfe
Invictus	Hahn
Mr. Morrissey.	
Mirage	Leon
Come to the Garden	Salter
Spirit Flower	Campbell-Tipton
Mrs. Hahn.	
The Lark Now Leaves His Wat'ry Nest	Parker
Shena Van	Beach
Farewell to Summer	Johnson
Miss Crenshaw.	

Each singer showed admirable interpretative style as well as beauty of voice and correct method. Elsie T. Cohen assisted the singers at the piano.

Grace Kerns to Sing for Mrs. Cleveland.

Grace Kerns, the young soprano, has been engaged for the musicale which Mrs. Daniel Lamont is to give at her New York home on West Fifty-third street, Tuesday, December 17, in honor of Mrs. Grover Cleveland and Miss Cleveland.

KREISLER AND BOSTON SYMPHONY.

That broad, appealing, thoroughly matured and magnificent violinist, Fritz Kreisler, was the soloist at the Carnegie Hall concerts of the Boston Symphony Orchestra (Dr. Karl Muck, conductor) last Thursday evening, December 5, and Saturday afternoon, December 7. Each time he visits this country one pronounces his art to be perfection, and yet when he returns to us a year or two later Kreisler's playing seems to have acquired further beauty, larger authority and added graces and allurements. That is the sign of the true artist, for whom achievement serves only as a spur to deeper research and greater mastery.

It is almost futile to attempt to tell how Kreisler delivered the Beethoven and Brahms concertos, those glorious twin peaks of violin literature. His readings had in



FRITZ KREISLER.

them something so intimate, so direct, so human and yet so lofty and noble that mere words cannot give any impression of the effect produced; only an actual hearing would suffice for a true appreciation of the many sided art of Fritz Kreisler. To say that his performances were vital and yet abstract, that they had classical line and yet glowed with feeling, that they possessed tremendous sweep and yet treated every detail with loving care, and that in them were combined intellect and poetry, temperamental impetus and artistic reserve, objectivity in measure abundant to give ethical satisfaction to those music lovers who regard the Beethoven and Brahms concertos primarily as symphonic compositions, and yet such masterful publication of every purely violinistic virtue as to set all listening fiddlers tingling with excitement and admiration—to say all that would be far from giving a lifelike or even approximately just pen picture of the wonder deeds performed by Kreisler, even if mention were added of his peculiarly fluent and all conquering bow which truly makes poetry of motion, his unique trill, phenomenal in its variety, strength and evenness, his unsurpassable chord playing, massive and almost as direct in attack as the simultaneous sounding on a piano, his speed and virility of finger work, his magical resource in the presentation of phrase (at times searching the hearer's heart, and then again firing his imagination with dramatic suggestion) and finally his eloquent tone, of infinite colors and nuances, ranging through all the shades of expression from tender pleading to the very heights of epical declamation.

After experiencing art as exalted as Kreisler's in the Brahms and Beethoven concertos it is impossible to conceive that violin expression could go any higher. His instrument appears to have confided its every secret to him and he communes with the composers he interprets as one for whom their message has a special musical meaning.

Two wonderful cadenzas played by Kreisler in the Beethoven work are of his own composition and, besides being appallingly difficult, they also are extremely inter-

esting from a musical standpoint. Needless to say, they were performed with astounding elan and technical brilliancy. The audiences applauded Kreisler to the echo on both occasions and caused him to acknowledge an almost endless succession of recalls.

At the Thursday concert, besides the Beethoven concerto, the program contained Sibelius' E minor symphony, No. 1, and Brahms' "Academic Festival Overture." The Sibelius work is not one of that composer's best efforts. It reflects unrelieved gloom throughout most of its four movements and has a restless, fragmentary character in rhythm and thematic treatment which prevents the listener from becoming absorbed in the composition as a whole. There are many arresting details to hold the attention momentarily here and there, but whenever Sibelius manages really to warm the cockles of one's heart his tonal speech is that of Tchaikowsky, just as his orchestral idiom leans heavily on the manner of the eloquent Russian. The atmosphere of the "Pathétique" symphony envelops much of Sibelius' creation. Its scherzo has grim humor of a robust kind, but even here the Sibelius utterance has a familiar ring—the rumbling voice is that of the ponderous Bruckner. Some persons might smile and even accuse the present writer of being a reminiscence hunter when he insists that he detected the musical mood of a part of "Pagliacci" in one episode of the Finnish composer's E minor symphony. He is at best what the Germans call an epigone; he tells us nothing new, but he is able to garb his tonal narrative in attractive orchestral dress, even if it is fastidiously elaborate at times and overhung and tasseled a bit gaudily. Bless old Father Brahms for the honest "Academic" overture, which chased away the clouds left by Sibelius' morose music!

The orchestral offerings of the afternoon concert on Saturday were Beethoven's eighth symphony, Schumann's "Genoveva" overture, and the "Leonora," No. 3, overture, by Beethoven. So long as one is privileged to hear a Beethoven symphony and the majestic "Leonora" at one sitting there is no just cause for complaint. Most enjoyable and refreshing was the symphony with its graceful measures and its optimistic themes. Not one of the greatest of the immortal master's nine, nevertheless, the F major symphony soothes over stimulated nerves, and therefore on some occasions it serves musical mankind to better purpose than the mighty fifth or the colossal ninth.

A mere reading of the titles of each movement of the eighth symphony leads to the conclusion that Beethoven had banished every gloomy thought from his fancy while engaged in writing it. The joy was fleeting, but it was joy while it lasted, and strong natures do not forget the sunshine in their lives.

The romantic spirit of Schumann is beautifully expressed in his "Genoveva" overture; here we have the evidences of marked individuality expressed in a form that would be difficult to imitate—and what a sad time of it some imitators of Schumann have had. Those detractors of Schumann's fame, who declare that his songs will continue to be sung in the distant future, but that his orchestral works will be consigned to realms of forgotten things, pause a moment in their denunciations whenever they encounter Schumann's D minor symphony, or his "Genoveva" overture.

The modern trend to encourage everything new, no matter how puerile, while belittling much that is of standard value, is not the best thing in the world for the cause of music.

An afternoon with Beethoven, Brahms and Schumann was time well spent. The symphony was played first. Then there was a brief intermission, after which the Schumann excerpt was played, then the Brahms violin concerto and finally the concert was brought to a lofty close with the "Leonora" No. 3. All of this music was performed by the orchestra in its customary dignified manner.

Meyns Entertain Chevalier Braggiotti.

A luncheon was given on Monday of this week by Mr. and Mrs. Heinrich Meyn at their residence, Central Park South, in honor of Isidore Braggiotti, of Florence. Mr. Braggiotti, who is a power in musical life, is a member of the board of directors of the Boston Opera, and has many other important musical connections in this country.

Among the other guests were Gottfried Galston, the pianist; Manager M. H. Hanson (a school friend of Mr. Meyn's), and many others of note in the musical world.

The function is said to have been a very brilliant one, and the luncheon itself was preceded by an hour of beautiful music, Mr. Meyn singing two groups by Brahms, and a selection of the latest American songs with which he wished his visitors to become acquainted. These latter included songs by Marion Bauer.

PHILADELPHIA

PHILADELPHIA, Pa., December 6, 1912.

The ninth pair of symphony concerts of the Philadelphia Orchestra, at the Academy of Music, on Friday afternoon and Saturday evening, under the direction of Leopold Stokowski was exceptionally interesting, because the well known Philadelphia soprano, Florence Hinkle, was soloist, and also because the program included a selection played from manuscript, by Herman Sandby, first cellist of the orchestra. The program appeared as follows:

Symphony No. 1 in C major.....Ludwig van Beethoven
Aria, Piangero.....Georg Frederic Handel
Prelude to Act IV, The Vikings at Helgeland (MS.)....H. Sandby
(First time at these concerts.)
Aria, Depuis le jour, from Louise.....Gustav Charpentier
Florence Hinkle.
Tone poem, Tod und Verklärung.....Richard Strauss

The best that can be said of a program so replete with interest and pleasure giving as the one this afternoon would not be extravagant. Miss Hinkle is one of the finest singers on the concert stage. Her selections today contrasted between the beautiful legato of the first number and the dramatic interpretation of the second. In both she was highly artistic. Miss Hinkle has a city full of friends, who were all there to hear and to add their demand for encores. Roses were sent and she responded to each recall. The novelty of the afternoon, Mr. Sandby's selection, proved to be a thrilling one. The portrayal of a raging war of human emotions could not have been more picturesquely rendered than by the orchestra this afternoon, and it always will be remembered as one of the rare treats in the repertory of the organization. The other orchestral selections also gave delight in every way, the leader and his men being thoroughly en rapport and achieving performances musical and polished to a high degree. Beethoven was interpreted with lofty conception and Strauss with passion and bravura. It was a great concert under a great conductor.

The second in the series of six popular concerts by the Philadelphia Orchestra was given on Wednesday evening, December 4, in the Academy of Music, conductor, Leopold Stokowski; soloists, Henry Such, violinist; Edna Baugher, soprano. The program was as follows:

Overture, Fra Diavolo.....Auber
Introduction, theme and variations, for violin and orchestra,
Paganini-Wilhelmj
Henry Such.

Peer Gynt Suite No. 1.....Grieg
Symphonic poem, Danse Macabre.....Saint-Saëns
Aria, O Don Fatale, from Don Carlos.....Verdi
Prayer, from Tosca.....Puccini
Edna Harwood Baugher.

Espana, rhapsody for orchestra.....Chabrier

There was much interest felt for both artists—in Mr. Such because he is a newcomer and in Miss Baugher because she has so many friends. It is good to have an artist like Mr. Such come among us, and his cordial reception was more than justified. His selection displayed technical and musical ability of a high order. In his encore, Beethoven's romance in G, his interpretative ability was particularly pronounced. Miss Baugher is a promising singer, with a beautiful natural voice, thoroughly trained. The orchestra at every hearing reveals more in the way of tone quality, fine execution and general artistic results.

The women's committee for the Philadelphia Orchestra have issued invitations to meet Mr. and Mrs. Leopold Stokowski at the Acorn Club on Wednesday, December 18.

Toscanini, the Metropolitan Opera's famous conductor, has long been celebrated for his extraordinary memory, which enables him to lead all the operas of his repertory without a score. Stokowski is evincing a similar mastery of symphonic music at his concerts in Philadelphia. As the season progresses musicians are amazed by the feats of memory accomplished by the new leader, who never uses a score except when conducting a novelty for the first time, or accompanying a soloist. The fact that he does use a score on those occasions proves that Stokowski does not seek to make capital out of his extraordinary memory by posing as a conductor "who never uses a score." With the simplicity that is characteristic of the man, he quietly lays aside the score when there is a performance of one of the works belonging to the standard symphonic repertory of which he seems to have complete mastery, and again uses the score when the newness of the work, or the accompanying of a soloist seems to make it safer, although a close observer soon realizes that he rarely, if ever, glances at its pages. One is accustomed to having instrumental virtuosos and singers perform from memory, but few conductors make it a rule, probably owing to the enormous difficulty and the vast amount of music they perform. One orchestral score with its myriad voices is more of a tax on the memory than a dozen instrumental

or vocal solos. Also the virtuoso and singer, in order to perfect themselves in the technical problems of a composition, can and must practice with constant repetition, which naturally results in memorizing. The conductor cannot practice. He studies the work from the score, but every musician knows how difficult it is to memorize from paper. The conductor of an orchestra which, like the Philadelphia Orchestra, plays a different program every week during a season of twenty-seven weeks, has at the most three or four rehearsals for each performance, while covering much more ground than the average repertory of a virtuoso or singer would include. It would seem therefore that the memorizing of orchestral music could only come with countless performances of the same works, and that the complete grasp of the entire symphonic repertory would indicate years of routine, which Mr. Stokowski's age renders it impossible for him to have had.

The only explanation of Stokowski's achievement in this direction, which is but the outward manifestation of his extraordinary maturity and authority, qualities that have been remarked by every critic of importance who has written about him, is that a conductor, like every other artist who departs from the average, is "born, not made." The questions of age and experience which ordinarily rule and regulate a man's ability, disappear before that indefinable "something" which we may term talent or genius, but never analyze, and which renders possible to its possessor those things in youth which others can only acquire in a lifetime.

Nothing else could explain the way in which Stokowski has taken the place he has with the Philadelphia Orchestra.

Although he has played various instruments in orchestras as a child, and did some guest conducting in Europe, Stokowski's experience as permanent director of a symphony orchestra only began with his engagement with the Cincinnati Orchestra four seasons ago. The season of the Cincinnati Orchestra is considerably shorter than that of the Boston Symphony, the New York Philharmonic, the Theodore Thomas Orchestra in Chicago, or the Philadelphia Orchestra, and the concerts are given only every two weeks, thus making much less demand on the repertory of a conductor than the aforementioned organizations. Notwithstanding, Stokowski has taken command in his present important position with the authority of a veteran. He has won a notable musical success, and already has proved that the high standard of his new orchestra will not only be maintained, but also raised, under his guidance.

The great audiences which assemble every week at the Academy of Music for the symphony concerts, the seasoned musicians of the orchestra, the critics, who have the discrimination which comes of constantly hearing the best the world has to offer (for Philadelphia hears practically everything that New York does, including regular visits for a generation past of the Boston Symphony Orchestra and the Metropolitan Opera), all have without question recognized that Stokowski, whatever his age or antecedents may be, has those qualities and the knowledge which enable a man to stand at the head of a great orchestra. He has won from conservative Philadelphia not only the popular success which his magnetism made a foregone conclusion, but also the respect and confidence which only complete mastery assure.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its second concert of this season in the Academy of Music on Monday evening. The soloist was Fritz Kreisler. The order of the program was as follows:

Symphony No. 2 in D major.....Brahms
Concerto in D major.....Bachoven
(For violin and orchestra.)
Overture 80, Genoveva.....Schumann

Every concert given here by this organization is a musical triumph, and the one Monday night was an ovation for both orchestra and solo violinist.

A recital introducing T. Carl Whitmer's compositions was given in Estey Hall on Thursday evening, December 5. Songs were sung by Sue Harvard, and two sonatas for violin and piano were played by Margaret Horne and Mr. Mayhew. Mr. Whitmer accompanied at the piano.

Ella D. Blair gave a series of most charming musical teas on Saturday afternoons during November, in her new studio in the Fuller Building.

The third Epstein lecture and recital, which was given on Wednesday evening in the Orpheus Club Rooms, was devoted to the short movement of the symphony andante adagio. The lectures are intensely interesting.

Constantin von Sternberg gave an interesting talk on Russian music before the Matinee Musical Club on Tues-



Photo by the Dover Street Studios, Ltd., London.
G. MARIO SAMMARCO.

Signor Sammarco's Rigoletto is, of course, one of the great things of the operatic stage.—The World.

Signor Sammarco's Rigoletto remains strong in its individuality. It was a little more dramatic, a little more pathetic than formerly, and admittedly more effective.—The Morning Post.

MARIO Sammarco TRIUMPHS AS RIGOLETTO IN LONDON

SOME PRESS NOTICES:

"Rigoletto" on Saturday night had been refurbished with new paint on the scenery and some new dresses, and in particular Signor Sammarco was resplendent in a variety of new garments. In the second act he looked like a sixteenth century divine, and in the first and third his motley was vivid in color and original in design. But with Signor Sammarco clothes, so important to every one else in the cast, are only an accessory. Whenever he is on the stage he raises "Rigoletto" from a mere matter of voices and costumes into a living drama which at the crises becomes thrilling. With M. — as Sparafucile the scenes in which the two haggle over their bargain, and especially the last, where Sparafucile brings the body and demands the price, were full of grim significance.—The Times.

Signor Sammarco's Rigoletto is well known for its truth and soundness. On this occasion, both as the unwitting jester and the heart-broken father he kept up to his own standard, which means that his reading left no room for improvement.—The Globe.

It is hard to say anything new of Signor Sammarco's Rigoletto nowadays. As soon as he comes on the stage with his fun and frolic, afterwards with his thoughts of revenge, and lastly with his despair, the strength of his personality rivets the attention. As this has been the case on past occasions, so was it last night.—The Sunday Times.

Signor Sammarco's performance in the name part was as magnificent as ever.—Sporting Life.

day afternoon, December 3, illustrating with the following program:

Piano soli—
 Prelude Karpow
 Etude Karpow
 Valse Karpow
 Poème Scriabine
 Carillon (Chimes of Moscow) Liapounow
 Three preludes, op. 106 Sternberg
 Allegro drammatico.
 Andante.
 Allegro leggiero.
 Concert Etude (introducing a Chinese melody) Arenski

Luther Conradi gave the following program at the Baldwin School, Bryn Mawr, Pa., on Friday, November 29:

Sonata, op. 11, in F sharp minor Schumann
 Gavotte Gluck-Brahms
 Rhapsody in B minor, op. 79 Brahms
 Valse, Impromptu Liszt
 Bénédiction de Dieu dans la Solitude Liszt
 Walzer, Caprice Strauss-Tausig

He repeated it at Haverford College, December 4, and will give it again in Philadelphia, December 14.

Henry Hotz, conductor of the Calvary Choral Society, announces a concert in the concert hall of the Calvary Methodist Episcopal Church on December 19. Thaddeus Rich, violinist, and Ellis Clark Hammann, pianist, have been engaged for the occasion.

The Choral Society gave Verdi's "Requiem" at the Academy of Music on Thursday evening, December 5. The society was accompanied by members of the Philadelphia Orchestra and assisted by four soloists, Nina Dimitrieff, soprano; Marie Stone Langston, contralto; Dan Beddoe, tenor, and Henry Hotz, bass; Henry Gordon Thunder, conductor. This is the first time in fifteen years that the work has been given here, and with the splendidly drilled chorus and distinguished artists the performance was a notable one.

JENNIE LAMSON.

New York Conservatory of Northern Music Concert.

A benefit concert was given at the New York Conservatory of Northern Music, 276 Madison avenue, last Wednesday evening, by Inga Hoegsbro, pianist (director of the conservatory), and Holger Birkerod, an eminent Danish baritone, head of the voice department of the conservatory. There was a large attendance and the affair was highly appreciated by the audience. The program was as follows:

Kamennoi-Ostrow Rubinstein
 Inga Hoegsbro.
 Die Ere Gottes aus der Natur Beethoven
 Morgenhymne Henschel
 Lent Hildach
 Holger Birkerod.
 Sailor Life Bechgaard
 Holger Birkerod.
 Nocturne Platon Brounoff
 Carmelia Platon Brounoff
 Entrance to Jerusalem Platon Brounoff
 Inga Hoegsbro.
 Epilog Haakon Borresen
 Hvis Du har varme Tanker Haakon Borresen
 The Great White Flock Grieg
 Eros Grieg
 Shine Forth Bright Sunshine Lange Muller
 Holger Birkerod.

Galston Entertained at Milwaukee.

The fame of Gottfried Galston having preceded him to the great center of music developments, Milwaukee. Dr. Louis Frank and the distinguished amateur pianist, Mrs. Frank, who went to Chicago to hear Galston play with the Thomas Orchestra, invited him to go to Milwaukee to inspect the Wisconsin Conservatory of Music, which is being financed by Dr. Frank.

The Franks took this occasion to invite Mr. Galston to spend the day with them at their home on Grand avenue, and the pianist at once sat down at the organ, after which he played in turn at each piano, occupying two hours, during which the company was kept waiting for luncheon. It appears that Mr. Galston was quite unconscious of the people surrounding him, and when eventually Dr. Frank ventured to ask, "Would you not like to take luncheon?" he felt quite embarrassed because he had kept the family and guests waiting until three o'clock for its noon repast.

Sawyer Artists at Diet Kitchen Concert.

As last year, Antonia Sawyer will furnish the artists for the Diet Kitchen concert to be held in the grand ball room of the Waldorf-Astoria, New York, on Tuesday afternoon, February 11. The artists will be Julia Culp, Alwin Schroeder and Franklin Holding.

Pilzer to Give New York Recital.

Maximilian Pilzer, the violinist, will give a recital in Carnegie Hall, New York, on Tuesday evening, February 25.

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Thomas Egan's Active Season.

Thomas Egan, the Irish-American grand opera tenor, who has sung at many of the Continental opera houses and in Great Britain and Ireland, and who is head of the Thomas Egan Operatic Concert Company, says that everywhere his company has given these operatic concerts they have been received most favorably by the public. The last concert of the fall tour was given in St. Paul, Minn., under the auspices of the Knights of Columbus, and resulted in a sold out house.

The members of the company are: Lilian Breton, soprano; M. Rossini, baritone, and Grace Keesler, pianist. Mr. Egan returned to this country this fall after having made successful appearances in Italian grand opera in Genoa, Nice, London and Dublin.

This is the first American tour that Mr. Egan has made and his first appearance was on October 11 at Carnegie Hall, New York, at the Columbus Day celebration of the Knights of Columbus. The following evening, October 12, he appeared at the East Orange Council of the Knights of Columbus and then continued Westward on his tour, making successful appearances in the following cities: Quincy, Ill., November 7; Keokuk, Ia., November 8; Monmouth, Ill., November 11; Galesburg, Ill., November 12; Fort Madison, Ia., November 13; Hannibal, Mo., November 14; Moberly, Mo., November 15; Kirksville, Mo., November 16; Ottumwa, Ia., November 18; Burlington, Ia., November 19; Centerville, Ia., November 20; Albia, Ia., November 21; Oskaloosa, Ia., November 22; Knoxville, Ia., November 23; Muscatine, Ia., November 25; Washington, Ia., November 27; Clinton, Ia., November 29; Dubuque, Ia., December 1; Waterloo, Ia., December 3.

The tour ended on December 10 at St. Paul, where the Egan organization appeared under the auspices of the Knights of Columbus at the St. Paul Auditorium and where, as above stated, a sold out house greeted them.

One of the most successful concerts of the tour was given in Dubuque, Ia., on December 7, where the company appeared before a large audience. The program follows:

Overture—	
Cavalleria Rusticana	Mascagni
Grace Keesler.	
La Siciliana (Sicilian)	Thomas Egan.
Aria, Prologue, Pagliacci	Leoncavallo
Signor Rossini.	
Songs—	
Love, the Peddler	German
I Know a Lovely Garden	D'Hardelot
Madame Breton.	



THOMAS EGAN,
The great Irish tenor in ancient Irish costume.

Piano, Sextet, Lucia	Donizetti
(Left hand arrangement by Leschetizky.)	
The Irish Emigrant	Moore
Thomas Egan.	
Duet, Aida	Verdi
Madame Breton and Signor Rossini.	
Aria, Flower Song, Carmen	Bizet
Loch Lomond	Old Scotch Air
Thomas Egan.	
Song, Mavourneen	Lang
Madame Breton.	
Aria, Dio Possente, Faust	Gounod
Signor Rossini.	
Duet, Trovatore	Verdi
Madame Breton and Thomas Egan.	

Intermezzo, Cavalleria Rusticana	Mascagni
Grace Keesler.	
Songs, Irish group—	
Has Sorrow Thy Young Day Shaded?	Moore
The Minstrel Boy	Moore
Trio, Lombardi	Verdi
Madame Breton, Signor Rossini and Thomas Egan.	

Max Pauer Coming.

It appears that Prof. Max Pauer's activity as head of the Stuttgart Conservatory and as professor of arts and sciences at the Stuttgart University, hardly permit of so lengthy an absence as his American tour would require. When he sought the permission of the authorities in ques-



MAX PAUER.

tion it was thought that the leave of absence would be like those he generally had when concertizing either in Great Britain or Scandinavia, etc., trips which last only a few weeks.

Max Pauer's position in Stuttgart and in the whole of German music life is so eminent that the question of his remaining away a whole season in America would naturally be of great importance. However, the matter has been amicably arranged, and M. H. Hanson, Pauer's manager, is correspondingly glad.

Max Pauer will sail on the Victoria Luise, December 31, and will make his initial appearance with the New York Philharmonic Society, January 16, and after having played with the St. Louis, Kansas City, St. Paul and Minneapolis Orchestras, will return to make his debut with the Boston Symphony at Boston and will tour with the Boston Orchestra in the principal Eastern cities, Brooklyn, Philadelphia, Washington, Baltimore, etc.

An offer has been received from Mexico for a series of ten concerts to be given in that country during the eminent pianist's stay in America, but owing to the unsettled state of affairs there and the shortness of Pauer's stay on this side Mr. Hanson naturally has declined to consider the proposition. In Mexico City the music loving element is composed almost entirely of Germans, many of whom have heard Professor Pauer play in Germany very often, and their disappointment at his not going to Mexico will indeed be keen.

Baroness Huard Sings French Songs.

A program of old French popular songs, given at the Little Theater, last Sunday afternoon, brought to New York the first public exposition of this style of work by the Baroness Huard (nee Wilson), daughter of the famous comedian. In their range these intimate folk airs included French nursery rhymes, dance tunes and rounds, typical provincial airs, military songs, and brunettes and love songs, and proved conclusively that the charming singer had delved much and successfully into folk lore, had traveled much, and lived in the basis of things, to be enabled to present her subject with such intimate heart interest and musical skill.

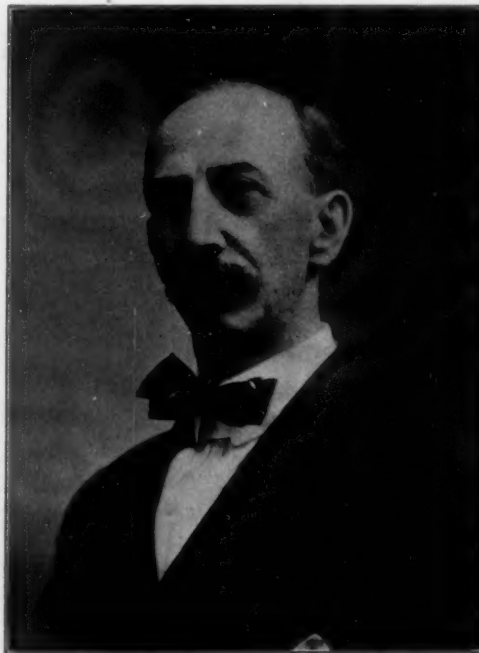
Further appearances of Baroness Huard should be of significant value to all interested in this line of work, as also to those who seek in musical expression a wider culture than is afforded by purely literary and scientific pursuits.

The Madrid Opera opened its doors for the season with an excellent performance of "Aida." Dukas' "Ariane et Barbe Bleue" is in rehearsal, and an entirely new opera, "Tabaré" is promised.

PATERSON MUSIC FESTIVAL ASSOCIATION.

The Paterson (N. J.) Music Festival Association is now completed. The Hon. Andrew F. MacBride (Mayor of Paterson) is the president; John B. Mason, vice president; John R. Morris, secretary; Frederick S. Cowperthwait, treasurer. The board of directors include Wayne Dumont, Henry H. Parmelee, Dr. John C. McCoy, John Toole, John J. Fitzgerald and Isaac A. Hall. C. Mortimer Wiske, who founded the music festivals in the "Silk City," remains in control as the musical director. The festival next spring will take place at the Fifth Regiment Armory, Monday, Tuesday and Wednesday evenings, April 28, 29 and 30. Verdi and Wagner programs will be given on the first and second evenings in commemoration of the Verdi and Wagner centennial. The artists for the festival were engaged through R. E. Johnston. The singers for Wagner night include Johanna Gadske, Rosa Olitzka, Riccardo Martin and William Hinshaw; the singers for Verdi night will be Alice Nielsen, Mary Desmond, John McCormack and Giuseppe Campanari. On the third night Massenet's "Eve" will be sung together with a miscellaneous program, and the solo singers engaged are Dan Beddoe, Reinald Werrenrath and Isabelle Bouton. The Paterson Music Festival Chorus has been augmented to 1,000 voices. The orchestra from the Metropolitan Opera House, New York, will assist the choral and solo forces.

The members of the Paterson Festival Association, that is the guarantors, include the following representative citizens of Paterson and vicinity: Charles Agnew, Alpheus S. Allen, Charles L. Auger, Josiah J. Bailey, Walter Bamford, Peter S. Barbour, Robert Barbour, A. W. Barnes, Frederic Beggs, Edward T. Bell, William D. Blauvelt, Charles H. Booth, David Boyle, Edward W. Braecklein, Hon. Joseph W. Congdon, James W. Cooke, F. S. Cowperthwait, Traphagen Doremus, Dr. T. Star Dunning, George B. Dunning, Wayne Dumont, Charles W. Elbow, M. H. Eljenbogen, August Epple, Samuel S. Evans, Charles S. Fayerweather, John W. Ferguson, Andrew T. Fletcher, Frank T. Forbes, John J. Fitzgerald, H. E. Frommelt, Robert Gaede, E. LeB. Gardner, Hon. William B. Gourley, Alexander P. Gray, Jr., John L. Griggs, Isaac A. Hall, Garret A. Hobart, F. B. Hoagland, John Hollbach, Samuel S. Holzman, Oscar C. Huntoon, August Hunziker, Hon. William Hughes, Dr. Walter B. Johnson, James T. Jordan, William H. Kearns, Louis Kirsinger, Henry C. Knox, Catholina Lambert, E. H. Lambert, Lewis Levi, John B. Mason, Charles H. May, John R. Norris, Daniel H. Murray, Hon. Andrew F. McBride, Hon. Thomas F. McCran, Dr. John C. McCoy, Arthur L. McGinnis, E. J. MacDonald, Hon. Wood McKee, Henry H. Parmelee,



C. MORTIMER WISKE.

Frank A. Peters, William D. Plumb, Dr. William H. Pruden, Peter Quackenbush, Jerome C. Read, Charles Reynolds, John H. Reynolds, Fred R. Reynolds, William H. Rogers, Ralph Rosenheim, Emil Schnurrenberger, Charles B. Simon, Grant Sipp, Thomas E. Smith, Frank Smit, Rev. Anthony H. Stein, Charles N. Sterrett, Hon. Eugene Stevenson, M. S. Tamboer, Fred W. Tasney, John Toole, George A. Townley, Alfred R. Turner, Joseph P. van Saun, Joseph Whitehead, John R. Wilson and Albert Zabriskie.

McCormack's New York Concert.

John McCormack, the popular tenor, will give his next New York concert in Carnegie Hall, Sunday evening, January 5.

Maud Powell in Far West.

Maud Powell, the distinguished violinist, is at present on a long tour that includes the Pacific Coast and Honolulu, Hawaiian Islands.

Miss Powell has, during the past few days, delighted the music lovers in the beautiful California cities of Los Angeles, San Diego, Redlands and San Jose. In Los Angeles she will have the honor of inaugurating a new series of Morning Musicales, instigated by her personal manager, H. Godfrey Turner, and to be continued by L. E. Behymer, the energetic Pacific Coast impresario. These affairs are to be given in the Birkel recital hall at eleven o'clock in the morning.

Miss Powell is to fill five engagements in San Francisco this week, and on December 17 she sails from the latter city bound for a 2100-mile ocean voyage to the tropical Hawaiian Islands, where the musical populace of Honolulu, the mid-Pacific paradise, will undoubtedly extend a warm welcome to America's beloved violinist. Honolulu is scheduled for two Powell recitals during the last week of December, after which engagements the return voyage homeward is to be made, the steamer being due in San Francisco on January 7.

The Maud Powell Company will, upon reaching San Francisco, immediately proceed north to Portland, Oregon, and Seattle, Wash., appearing in the last named city with the Seattle Symphony Orchestra. The trip eastward will be made via the Middle West.

Harold Osborn Smith, the noted pianist and accompanist, has been engaged by Miss Powell to complete this important Western and Honolulu tour, in fact he will remain with the violinist throughout the balance of her busy season. This arrangement must delight the Powell audiences, as Mr. Smith's artistry is known and appreciated all over the country.

While passing through El Paso, Texas, recently, en route to the Grand Canyon of Arizona, Maud Powell was induced to stop off and give a recital. It seems that two very enterprising young men learned that the popular violinist was to go through El Paso, and at once determined upon approaching her with a proposition to remain over long enough to be heard in a concert. Within twenty-four hours the enthusiastic young men accomplished such wonders in the way of rapid, hard work, that a capacity audience filled the church in which the impromptu program was performed. As Manager Turner puts it, "It was one of those happy successes that break into the humdrum of a town and leave the pleasantest recollections."

Here is what the El Paso papers had to say about this wonderful Maud Powell recital:

Maud Powell . . . awoke El Paso's musical enthusiasm as it has never been stirred before. From the opening bars of the Mendelssohn concerto it was at once apparent that a bond of sympathetic appreciation existed between the famous violinist and her piano accompanist on the one hand, and between the artists and their audience on the other. It was a gathering of music lovers, prepared in advance for an evening of pleasant entertainment, but actually surprised and delighted beyond measure by the exquisite beauty and power of expression of the master instrument under the touch of a master artist.

The program of the violin recital by Madame Powell Tuesday evening was admirably arranged. Both the Mendelssohn concerto in E minor, op. 64, and the Grieg sonata in G minor, op. 13, are familiar to concert goers, and as favored as familiar. In the great variety of movements, in theme, instrumentation, technique and tempo, these two program numbers gave full scope for expression of artistic personality and faithful interpretation. Mighty contrasts, as of the andante movement of the Mendelssohn number and the allegretto and allegro movements of the Grieg sonata, tender feeling and sparkling gaiety, moody toying with vagrant wistful melodies and thrilling climaxes of conquest, all were there.

Appreciation there was to the full on the part of the audience, and the applause that demanded frequent recalls was due to a mingling of several different impulses—tribute to the great music, tribute to the masterly interpretation, tribute to the woman, tribute to the American, tribute to her own fervor in giving herself in spirit to the service of art for the people, and tribute no less sincere and comprehending to the El Pasoan, without whose magnificent assistance—perfect co-operation in spite of absence of opportunity for thorough rehearsal—the work of the virtuoso could not have been so perfect, so finely sustained, or so impressive. Madame Powell's gracious recognition of the part her accompanist had in her work was one of the pleasantest little details of a perfect musical experience.

The second half of the program was made up of lighter pieces, well balanced in the arrangement to meet all moods and tastes. A Brahms "Hungarian Dance" was followed by a little minuet by Beethoven, as simple and as touching as the story of Christmas. Nothing that Madame Powell played was more heartily received than her own arrangement of a deliciously whimsical Chopin waltz. The Grieg "Spring Song" had the rain and the rainbow, the bird songs and the whispering of little rivers under budding trees. And the Wieniawski "Souvenir de Moscow," with its beautiful melody of some old folk song recurring amid the dancing and merrymaking gained new beauty with her restrained yet warm interpretation of its meaning. Several encores brought out familiar and ever delightful favorites marked by her own individuality of reading.

As one music lover expressed her own sensations after it was all over, she "never knew that the violin had so many voices." And, indeed, the violin made love under rose bowers and commanded the march of armies, celebrated high mass and gave the fling to flying dancing feet, blazed to heaven and fell as softly as the dew, harped mysterious chords for bard and psalmist, and thundered admission at castle gates. Now it was a bell, now a blare of hosts marching, now the tiniest tinkle of the birds' reveille, now the sun of tropic noonday, now the slanting rain, and now the spirit of a sunset mountain peak during the blue.

The evening gave a musical experience that is not likely to be

exceeded in a lifetime for exaltation and for sensuous indulgence of musical delight.—El Paso Herald, November 27, 1912.

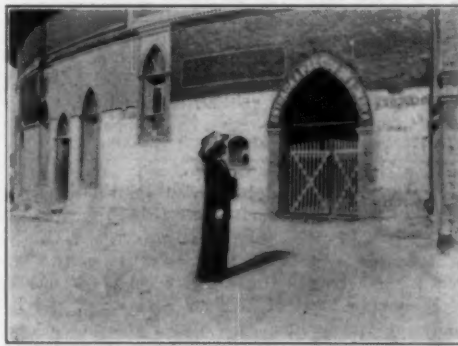
Seldom have El Pasoans had such a musical treat as was given them last night at the First Baptist Church by the noted violinist, Maud Powell.

Despite the fact that Madame Powell's coming was unheralded, as she was only passing through the city and graciously consented to play, at the earnest request of some of the musicians of the city, the church was crowded and the applause after each number was a heartfelt ovation, and not a mere clapping of hands.

Music belongs to the immortal part of man, and the violin, in Madame Powell's hands, makes the listener forget it is a thing of "wood and strings" and becomes a living entity, voicing the hopes and longings, moments of despair and sorrow, of the old masters in the hands of a skilled and appreciative pupil, who loves her wonderful work.

The Mendelssohn concerto in E minor, and the sonata in G minor, by Grieg, each with three movements, showed particularly the skill as well as strength of the player, and at the conclusion she received an ovation of applause. Numbers 3 and 4 were in lighter vein, each and all exquisite in their clearness of note. Madame Powell responded to two encores, and even then it seemed impossible to let her go.

After the first number Madame Powell was presented with a huge bouquet of white chrysanthemums. At the conclusion of the recital an informal reception of a number of El Paso musicians was



MAUD POWELL OUTSIDE THE BULL RING AT JUAREZ, MEXICO.

held, who had the pleasure of being presented to her. The program follows:

Concerto, E minor, op. 64Mendelssohn
(Three movements.)

Allegro appassionato.

Andante.

Allegro and finale.

Sonata, G minor, op. 13Grieg
(Three movements.)

Lento doloroso. Allegro vivace.

Allegretto tranquillo.

Allegro animato.

Madame Powell and Mr. Moore.

Hungarian Dance, A majorBrahms-Joachim

MinuetBeethoven

Minuet waltzChopin-Powell

Scenes de la CzardeHubay

HumoresqueEncore

To SpringGrieg-Marcosson

Souvenir de MoscowWieniawski

—El Paso Times, November 27, 1912. (Advertisement.)

Tina Lerner in San Francisco and St. Louis.

Tina Lerner, the charming Russian piano virtuosa, has carried her banner of triumph into the Far West, where her artistic conquests of late have been complete.

As soloist with the San Francisco Symphony Orchestra on Friday afternoon, November 29, Miss Lerner won an ovation, so beautifully did she perform the Tchaikowsky concerto.

Two San Francisco criticisms are appended:

A musical personality of unique charm and extraordinary importance was revealed yesterday afternoon in the person of Tina Lerner, who was the soloist at the fourth symphony concert given by the San Francisco Orchestra under Henry Hadley's direction.

She comes from the land that produced Rubinstein. Her modest manner before her audience gave little evidence of the boldness of her playing. Her singularly beautiful countenance, as feminine as that of a Mona Lisa, gave equally slight evidence of her determination or of the wrists of steel that were to force the grand piano into a tumult of sonorous sound as soon as the orchestra had intoned the opening measures of Tchaikowsky's B flat minor concerto.

Her impassive attitude at the keyboard and her unobtrusive individuality, scoring affection, gave still less inkling into the depths of the young pianist's musical training and the vigor of temperament.

That so slight and apparently fragile a person could complete the first—and longest—movement of the concerto and finish with fire and fervor was itself remarkable, and few there were who suspected the reserve force that was reacting like steel springs through the tender andante to crowd her fine instrument to the limit of its musical powers in the allegro con fuoco movement and still remain triumphantly fresh for the spirited allegro vivo movement. This, with its thundering and amazingly rapid octave passages at the end, preceded by a two hand grasping of chords while the full orchestra of strings and wood and brass was playing with her, but beneath her, was the inspiring exhibition of virtuosity. Power was applied to beauty, strength was touched with moderation and controlled by spirit—in short, a genius was evident.

Hadley had little difficulty in keeping his big orchestra with the player. For one thing—and the principal reason it is, too—Miss Lerner, unlike most of her countrymen at the piano, is not arbitrary in her rhythms. She is almost metronomic in her accuracy, so that even the different syncopated measures of the second movement were clearly outlined by the pianist, whose accent was infallible.

Unlike most of her countrymen, too, passion is not rampant in her playing, though this fact follows the circumstance of her

rhythmic sanity as a matter of course. She plays with much poetic feeling and with an individuality of her own, but she does not even take Tchaikowsky to the verge of hysteria. A clear note of intellectuality sounds through her stormiest moods—as in the third movement—and although she demands of her piano all the tone it has to give, she does not belabor it.

It is with pleasure I have to announce that she plays again with the symphony orchestra tomorrow afternoon, and that as soon as her engagements in Portland and Seattle will permit, Manager Frank Healey will bring her back to play a concert in this city. No pianist can afford to miss this little star from the Neva.—Walter Anthony, in San Francisco Call, November 30, 1912.

With Beethoven's fifth symphony on the program, the correct way to begin the description of yesterday's orchestral concert at the Cort would be to dispose of that stupendous masterpiece before saying a word about anything else. But as everybody who was there is probably talking about Tina Lerner this very minute, some excuse exists for following the inclination to give the little Russian pianist precedence.

Tina played the Tchaikowsky concerto in a way calculated to take your breath away, make your hair stand on end and your heart stop beating. To see her rush through those broken octave passages was like watching a biplane turn summersaults in mid-air. And there was nothing dryly mechanical about it all, either.

She is a petite mortal, with a wonderful lot of personal grace and dignity, a tremendously showy way of playing and not the least bit of affectation. Her technique is superb, her musicianship without apparent flaw, and her mnemonic accuracy absolute. In fact, Tina Lerner proved to be a class A performer, and worthy to be ranked on a level with any player of her sex now before the public.—Harvey Wickham, in San Francisco Chronicle, November 30, 1912.

Miss Lerner was the soloist with the St. Louis Symphony Orchestra on November 22, and the impression she made on that occasion is told in the following notice:

Tina Lerner, the young Russian pianist, got a real ovation in the Odeon yesterday afternoon.

After she had played Tchaikowsky's concerto in B flat minor, op. 23, there were many in the large audience who, in addition to acclaiming her to the echo, gave it as their critical judgment she is the best woman pianist they ever heard.

Madame Lerner was given six encores and played a little thing by Liszt-Paganini by way of acknowledgment.

That so petite a woman should be so great a pianist is remarkable. She managed with perfect ease the heavy concerto, written by a great man for the performance, not by women, but by giants of men.

She interpreted the original, noble and powerful work as well as any man could possibly have done it. That a woman should possess such admirable technique is in itself remarkable, but where Madame Lerner gets her pure physical power is what puzzled those who heard her.

Not since Paderewski appeared in America twenty-five years ago has a pianist been given such royal salutes in St. Louis as were given Madame Lerner.—St. Louis Republic, November 23, 1912. (Advertisement.)

Recital at New York School of Music and Arts.

A piano recital was given last Thursday evening in the recital hall of the New York School of Music and Arts, 56-58 West Ninety-seventh street (Rafle Leech Sterner, director), by Miss Eleanor Lois Fields, of Royersford, Pa., pupil of Harold A. Fix, a member of the faculty of the school. Miss Fields, who is only fourteen years old, played a well selected program of Beethoven, Chopin, Schumann and Liszt works entirely from memory. She showed a very fine, clean cut technique, good interpretation and smooth, round tone, all of which reflected credit on her teacher, who claims she has not studied over six months with him. The program was as follows:

Sonata, op. 13Beethoven
Ballade, op. 23Chopin
Ballade, op. 47Chopin
Nocturne, op. 15, No. 2Chopin
Etude, op. 10, No. 5Chopin
Polonaise, op. 53Chopin
AufschwungSchumann
WarumSchumann
GrillenSchumann
Liebestraum A flatLiszt
Rhapsodie hongroise, No. 2Liszt

Melsa in Berlin.

(By Cable.)

BERLIN, December 8, 1912.

To The Musical Courier:

Melsa, an extraordinary new Polish violinist, made his debut here tonight and scored a unique and sensational success before a sold out house. He is a protégé of Mrs. David Hill, wife of the former American Ambassador to Germany. ABELL.

Von Warlich in Canada.

Reinhold von Warlich, the Russian baritone, has gone to Canada, where he will fill a series of engagements under Loudon Charlton's management, and then spend the holidays as guest of the Duke of Connaught at Government House. Skating and ski-ing parties will be features of the Christmas festivities. Mr. von Warlich has with him as pianist Alberto Bimboni, who has accompanied him for a number of years on tours of Europe and America.

"And are your daughters musical?" we ask. "I guess so," he replies rather sadly. "One of 'em can sing things at the top of her voice so you can't understand a word, and the other can play the piano with her hands crossed."—Judge's Library.

MINNEAPOLIS

MINNEAPOLIS, MINN., December 8, 1912.

A program of light and tuneful music made the popular concert of the Minneapolis Symphony Orchestra on Sunday one of the most entertaining of the season. "Aase's Death," by Grieg, was beautifully played. Elsie Baker, contralto, was soloist, and favorably impressed the large audience. Miss Baker has been engaged for the spring tour of the orchestra. She sang "Angelic Voices" from "La Gioconda," with "Where Corals Lie" by Elgar, as an encore. Her interpretation of "Nobil Signori" from "Les Huguenots" was artistic.

On account of the illness of Margaret Keyes, who was announced for the Friday night symphony concert, Janet Spencer, contralto, will sing.

The privilege of hearing Leopold Godowsky was given to Minneapolis music lovers Wednesday evening, when this wizard of the piano was brought here by Olive Adele

Evers, of Stanley Hall and the Northwestern Conservatory. The program consisted of Chopin, Brahms, Liszt and Godowsky numbers, which showed off the marvelous technical ability of the artist.

The Thursday Musical programs of this season are even superior to the excellent standard established in previous seasons. The club recently sent some of its members, Marion Baernstein, Kathleen Hart, Jessie Weiskopf and Mary Allen, to give a program in Duluth, Minn. The musicale was a decided success. The regular program of this week was given by Cora Rickard, Mrs. J. A. Hartigan, Mildred Langtry, Norma Williams, Madame Stabery Hall, Bonita Conlin and Kate Mork.

One of the most interesting concerts given at the Minneapolis School of Music this season was presented Saturday, December 7, by a quartet composed of A. W. Hurd, Winworth Williams, R. T. Tenny and P. A. Davis, assisted by H. B. Street and W. H. Shephard, all members of the faculty of North High School. The program for December 14 will be given by Gladys Davis, soprano; Mary Edwards, soprano, and Genevieve Lawrence, contralto, assisted by Vivian Patridge, soprano; Alma Shirley, soprano, and Esther Gran, soprano, pupils of William H. Pontius. Helen Carpenter, pupil of Kate M. Mork, played a group of solos at an entertainment given at the Women's Home, December 3. Vivian Patridge, soprano, pupil of William H. Pontius, and Ebba Sundstrom, violinist, pupil of Norma Williams, appeared on a program given December 4 at the Hennepin Methodist Church. Mamie Claesgens, pianist, pupil of Kate M. Mork, played on a program given at Scandia Hall, December 3. Dagny Gunderson, pianist, pupil of Wilma Anderson-Gilman, will give a post graduate recital, Tuesday evening, December 10, in the school recital hall, assisted by Ruth Anderson, violinist.

Harrison Wall Johnson's first public appearance since his debut with the Minneapolis Symphony Orchestra a few weeks ago, just after his return from studies in Berlin with Busoni, occurred Friday evening in the recital hall of the Minneapolis School of Music, where he is engaged as one of the professors of piano. The character of the program, Liszt's "Annee De Pelerinage," "Premiere Annee," "Le Suisse," given for the first time in this city in its complete form, attracted a crowded house of students, musicians and pianists, who welcomed the opportunity of hearing a work so infrequently played. Mr. Johnson repeated the splendid success of his first appear-

ance, when he played Liszt's "Spanish Rhapsody" with the orchestra. The opening number, "Chapelle de Guillaume Tell," was read with thrilling effect, revealing a tone of fine solidity and a splendid comprehension of the musical content. If Mr. Johnson erred it was in some of the lighter numbers, where a more limpid and elastic touch was required. In the "Vallee d'Obermann" Mr. Johnson worked up wonderful climaxes without offending the ear, and the dramatic appeal of the music was quite irresistible and overpowering. The closing number, "Galop Chromatique," was taken at a whirlwind pace, further demonstrating the pianist's complete mastery of the keyboard. The musical public will await with interest the announcement of dates for the two other Liszt programs to be given this season by Mr. Johnson.

MARGARET DISTAD.

Gay Donaldson's Recitals.

Gay Donaldson, baritone, of Pittsburgh, sang for the Monday Musical Club at Youngstown, Ohio, November 29. Mr. Donaldson gave a recital recently for the Tuesday Musical Club, Akron, Ohio, at which he received an ovation. Akron is his home. The music hall in which he sang holds 1,000 people, and was crowded. On December 12, Mr. Donaldson sings at a concert of the Pittsburgh Lodge of Elks. In February he will sing for the Festival Orchestra concert at Youngstown, Ohio. Three press notices of Mr. Donaldson's appearance in Akron follow:

Mr. Donaldson chose as his open-effective masterpiece the prologue from "Pagliacci," the interpretation of which proved him to be an artist of rare ability. The sweetness of his voice, also the volume and very wide range of notes showed to great advantage in his clever handling of this trying number. Too much cannot be said of his "Uncle Rome" (The Old Boatman), which was a gem.—Akron Press.

The audience was glad to welcome the prophet returning with honor to his own country in the person of Mr. Donaldson, who had studied in Paris under Behrens since he was last heard here. Mr. Donaldson has broadened greatly within the last few years. He gave a fine interpretation of the prologue from "Pagliacci" and his exceedingly well selected songs were beautifully rendered. Mr. Donaldson has gone far towards the difficult art of the pianissimo, while his rendering of the "Unconquered" was convincing. He is also to be congratulated on his enunciation.—Akron Times.

Gay Donaldson, baritone, has just returned from Akron, Ohio, where he gave a recital before the Tuesday Musical Club. This recital brought out an audience of over one thousand people, which proved the popularity of this baritone in his home town. Akron still claims Mr. Donaldson as her own, although he has been in Pittsburgh and connected with Pittsburgh musical life for the past three years.—Pittsburgh Spectator. (Advertisement.)

Max Jacobs String Quartet Concert.

The first concert, fourth season, of the Max Jacobs String Quartet, took place at Carnegie Lyceum, New York, December 3. Carolyn Beebe, pianist, assisting. The program included two string quartets, those by Mozart, No. 15, in B flat, and Gretchaninow, op. 2, and Dvorak's piano quintet, op. 81. It is probably a fact that the Jacobs Quartet never played better, and especially was this the case with the Gretchaninow work, which is full of strange tonal and rhythmic effects. The program said "first time," which is greatly to the credit of the enterprising Max Jacobs. It takes courage to work up an entirely new composition, besides much rehearsing. From the opening cello tones of Dvorak's interesting work (the last number of the program), through the folk melodies which are a feature of the andante movement, there was interest, notwithstanding the length of the program.

Miss Beebe plays with crisp touch, elegance and clear cut style, which made her part of the quintet very enjoyable. An audience of good size attended. Following is the program for the second concert, January 28, 1913:

Quartet, op. 18, No. 4.....Beethoven
Suite for violin and piano, op. 18 (new, first time).....Gottlieb-Noren
Quartet, op. 51.....Dvorak

Leo Ornstein's Piano Recital.

Leo Ornstein, a young and highly gifted pianist, presented himself in recital at Aeolian Hall, Saturday evening of last week. Both by his training and his temperament Mr. Ornstein at once appealed to the serious musicians who had assembled to hear him. He played numbers not on every program and for this he is to be specially thanked. He opened his very interesting evening with a prelude and chorale by Frank and then played the Schubert sonata, op. 42. Three Chopin waltzes and six Chopin studies were among the very charming offerings. As a composer, too, Mr. Ornstein created a furore by playing a Russian suite of seven characteristic pieces. Two Liszt numbers, "Au Bord d'une Source" and the twelfth Hungarian rhapsody, ended the recital brilliantly.

Schumann-Heink Recital, January 18.

Madame Schumann-Heink will give her only New York recital at Carnegie Hall, Saturday afternoon, January 18.

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ELLEN PARRISH, AGE NINE MONTHS.

She has a little tune of "Ah's" which she sings as she bangs. This is her favorite pastime.

Chicago, seats herself at her little sister's toy piano and sings the tone she strikes with her little finger. She doubtless inherits her musical talents from her grandmother, who was a well known concert singer before her marriage to Mr. Shaw.

Tetrazzini Aboard the Mauretania.

Madame Tetrazzini, who is about due in New York aboard the Mauretania, has told interviewers in Europe that she is very happy over the prospect of opening the new Tivoli Opera House in San Francisco. It was out in the Golden West that they heard Tetrazzini long before they did in the effete East. The diva is truly loved



Photo copyright by Terkelson & Henry, San Francisco, Cal. TETRAZZINI.

by the people of the California metropolis. She is sure of a royal welcome when she returns to that city. Already everybody out there is heralding the coming of the phenomenal voiced Tetrazzini.

The Defeat of the Classics.

[From New York World, December 5, 1912.]

St. Louis, December 4.—An attempt to substitute phonographic operatic selections from the sextet from "Lucia"

and Caruso's "Quest a quella" for the ragtime productions of an old fashioned music box started a near riot in the women's department of the observation ward at the City Hospital today.

For several months the patients had the use of a music box. All day long it was kept busy turning out the "Turkey Trot," the "Chicken Flip," "Oh, Mistah Johnson," and other ragtime melodies. It was a great favorite with the women patients and was a sure sedative of any outbursts of violence.

An attendant put a Caruso record into the machine and turned it loose. Caruso began whooping things up in great shape, and his great voice could be heard all over the building. The women patients gathered around the machine and stood aghast. They shook their heads in protest.

By the time the records of the quartet from "Rigoletto" and the sextet from "Lucia" had been played they were demanding that the phonograph be taken out, and made such a ruction that the music had to be stopped.

Gilberte-McLewee Recital.

At the Stephens studio last week, Mrs. McLewee sang numbers by Hallett Gilberté, the American composer whose melodious songs are becoming well known. They deserve this because of their innate refinement, neat workmanship and real fluency of melody; and beside, the accompaniments are always playable, not difficult. Mrs. McLewee sang:

Youth	Hallett Gilberté
Forever and a Day	Hallett Gilberté
The Raindrop	Hallett Gilberté
Two Roses	Hallett Gilberté
Contentment (manuscript)	Hallett Gilberté

All the foregoing songs, excepting "Contentment," are to be had in print from any publisher. The way Mrs. McLewee sang is hard to describe; one might say "imitably," which includes all desirable things in an interpreter. She has vocal warmth, style, beautiful finish and beauty of person. The combination fascinates any audience. For the third time she had to repeat the song, "The Raindrop." A number of musicians were present, among them Adalaid Gescheidt, Eugene Bernstein, Dr. and Mrs. Delabough, Marie Kaiser, Mr. and Mrs. Frederick Gunther, Litta Fleming Grimm, Clara Kalisher, Mrs. Hamerslach, Julia Hume, Lottie McLaughlin, Sarah Foster, Mr. and Mrs. Lowell Field, Leila Chevalier, Vincent Farri, Frank Fleming, Claude Warford, Madame de Rose, Helen Goodrich, Emma Loeffler, Mr. and Mrs. Walter Kramer, Madame Bell-Rauske, T. Tullick Bell-Rauske, Edmund Breese, Mr. and Mrs. F. A. de Forest and many others. Percy Rector Stephens, the host, sang two songs by Homer at the close of the afternoon.

Burritt Indian Music Today.

Today, Wednesday, December 11, at four o'clock, Katherine Burritt gives her song recital at the Belasco Theater, appearing in costume as "Killdeer, the White Throated Sparrow." She sings the songs of the Indian, tells their legends and ceremonials and gives a program of music which charms because of its novelty. The young girl has a strangely appropriate face and figure for the part, and when she gave the recital in Scotland last summer, with Georg Henschel at the piano, an audience of music lovers applauded with enthusiasm.

She will next appear at the Plymouth Theater, Chicago, January 13, and a review of her New York City debut will appear in THE MUSICAL COURIER next week.

Sinfonia Banquet in Baltimore.

Percy J. Burrell, the national president of the Phi Mu Alpha (Sinfonia) fraternity, was the guest of honor at a banquet given at the Florestan Club, Baltimore, by Kappa Chapter of the Peabody Conservatory of Music. Walter G. Charnbury, president of the chapter, gave an address of welcome to the supreme president, and others who spoke were the vice president, S. Taylor Scott, Thomas Turner, J. Atlee Young, Frederick D. Weaver and Oscar J. Lehmann. Frederick R. Huber, the national councilman, acted as toastmaster.

Garrigue Opera Quartet.

Esperanza Garrigue presented the Garrigue Grand Opera Quartet, consisting of Virginia Wilson, soprano; Roberta Beatty, contralto; Enrico Alessandro, tenor, and Robert Cavendish, basso, at her studio on Friday afternoon last, to a number of invited guests. Among the numbers sung were the "Rigoletto" quartet, trio from "Faust" and some solo numbers. The singers are pupils of Madame Garrigue.

From London comes the statement that if the Venus de Milo should try to break into musical comedy today she would be told she was too fat. Still, she wouldn't have any trouble with her costume.—New York Evening Sun.

LOUIS PERSINGER



Photo by Unity Photo Co.

Mr. Persinger will make his first New York Orchestral appearance with the New York Philharmonic under Josef Stransky
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Rudolf Friml.....Where Is Johnny?
Marshall Kernochan.....We two together
Kurt Schindler.....New spring
".....The lost falcon

Sung by Miss Alma Gluck.
John A. Carpenter.....The cock shall crow
Efrem Zimbalist.....Green river
".....Chanson triste
".....Rêverie

Sung by Mr. Claude Cunningham.
John A. Carpenter.....Go, lovely rose
".....Little fly
".....Green river
".....Dansons la gigue

Sung by Mme. Louise Homer.
Sidney Homer.....A stormy evening
".....Infant sorrow
".....The sick rose
".....Way down south

Sung by Mme. Johanna Gadski.
Emil Liebling.....Love came in at the door
Oley Speaks.....The sick rose
".....To you

Sung by Miss Christine Miller.
Kurt Schindler.....The fairest one of all the stars
John A. Carpenter.....Don't grieve

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WITH THE SINGERS

Madame Charles Cahier, the American contralto, who returned to her native country some time ago for appearances as guest at the Metropolitan Opera House and to fill concert engagements, will sail back to Europe a few days before Christmas. Madame Cahier is booked up to the 1st of June, and will sing in twenty-nine theaters—Russia, Poland, Austria, France and Germany. She is also to sing when in concert, first on January 4 with Gabilowitsch in Munich. Like most Americans, Sara Walker Cahier enjoys singing in America, and she is coming back here for a part of the season 1913-14. Madame Cahier expects to sing with the New York Symphony Society at Aeolian Hall, Sunday afternoon, December 15, but this may not positively be her last appearance.

By her singing at her New York recital, Monday afternoon of last week, Madame Cahier furnished the evidences which account for her immense success also as a song singer in Europe. Few lieder singers heard in America enter so fully into the soul of this rare and difficult form of art. Her Brahms singing, especially, proved a revelation, and in this connection it may interest the countrymen of the singer to know just what several great



ALICE NIELSEN.

European critics think of Madame Cahier as an interpreter of songs. First of all, something about her study of the Brahms compositions. Two years before Amalia Joachim died in Berlin Madame Cahier coached with this singer of Brahms songs. Frau Joachim's Brahms recitals, at which Brahms always assisted her at the piano, were attended by large throngs of enthusiasts. Members of the Brahms societies considered Sara Cahier Frau Joachim's legitimate successor. Besides having coached with Frau Joachim, Madame Cahier also studied Brahms lieder with Kammer-sänger Gustav Walter, the former renowned tenor of the Vienna Court Opera, and the best known Brahms and Schubert interpreter, a personal friend of Brahms, who had sung all the Brahms songs from manuscript, accompanied by the composer. Max Kalbach, Brahms' biographer, and one of the greatest music critics of Austria, declared that Sara Cahier's singing of the Brahms songs took him back to the never to be forgotten days of Frau Joachim—that Madame Cahier sang the "heart out of his body," so moving were her renditions.

Some of the New York critics, too, were quite emphatic in praising Madame Cahier's skill as interpreter of songs; one of the critics, however, took her to task, stating that one of the Brahms songs on her program was not by Brahms, but by Hugo Wolf; the critic however, was wrong, and Madame Cahier right. "Spanisches Lied," which she sang, is by Brahms (op. 6). Hugo Wolf wrote a setting for the same text, but his song is entitled "In den Schatten meine Locken." Some of the New Yorkers were obliged to reverse their opinions regarding Madame Cahier's voice. Last season, when she appeared at the Metropolitan Opera House as Azucena, she sang the first air of the second act, not according to the sweet notions of some contraltos, but as Verdi wrote it, singing the air with the trills in order to make the voice resemble the feebleness of an old woman. Some of the listeners mistook Madame Cahier's feigned tremelo for a real one, but she did not deceive all of us, even as the gypsy mother in "Il Trovatore." Her further appearances at the Metro-

politan and in her song singing revealed her voice to be absolutely free from any defects.

Alice Nielsen and her concert company are about closing the tour of forty concerts in the West, after which the prima donna joins the Boston Grand Opera Company. The press in the various cities has been most laudatory in its reviews on Miss Nielsen's voice and her singing, and the individual work of her fellow artists, too, has been praised.

Josephine McCulloh, the Philadelphia soprano, is spending most of the winter in New York. She has concerts booked in Boston and vicinity, in Philadelphia, Baltimore and Washington. Between out of town trips she is to sing at some New York "at homes." Meanwhile Miss McCulloh continues her coaching with her teacher, Mrs. C. Howard Royall, whose studio is at 30 East Fifty-seventh street.

Madame Rider-Kelsey, Christine Miller, Reed Miller and Herbert Witherspoon constitute the quartet of singers engaged for the two Christmas performances of "The Messiah," with the New York Oratorio Society at Carnegie Hall. Madame Rider-Kelsey was engaged as far back as last April for these two appearances, on the demand of most of the directors and many of the patrons who religiously attended the performances of Handel's masterpiece during holiday week. This American soprano formerly sang with the New York Oratorio, but for three seasons she had not appeared with the society. The natural beauty of Madame Rider-Kelsey's voice and her uplifting Handelian renditions are, however, still memories treasured by the subscribers of the Oratorio in New York, and she will be sure to receive a cordial welcome. Miss Miller and Mr. Miller are both oratorio favorites, and Mr. Witherspoon always is a host in himself. The nobility of his singing is a factor in any performance.

Musicians in New York who attended the presentation of Mendelssohn's "Elijah," at Carnegie Hall, Tuesday night of last week, have expressed their admiration of Louis Koemmenich's leadership in the most extravagant terms. A conductor of one of the German singing clubs told an assemblage of his colleagues "that Mr. Koemmenich, the new musical director of the New York Oratorio Society, would in the course of time give the metropolis a choir worthy of a city of 5,000,000. In a few short months Koemmenich had worked wonders by pulling the old society out of ruts up into a vital singing condition, with each member of the chorus desirous of doing his (or her) best."

Walter Henry Hall is to conduct a special performance of "The Messiah" at Aeolian Hall, Wednesday evening, December 18. He will have a selected choir of 125 voices. The soloists are Lillian Blauvelt, Pearl Benedict, Dan Beddoe and Putnam Griswold.

Marie Rappold has been engaged for the South Atlantic States Music Festival, to be held at Spartanburg, S. C., April-30.

The Schola Cantorum, of New York, is giving a matinee of new music this afternoon, Wednesday, at Aeolian Hall. The Madrigal Singers are to be heard in songs by Will C. Macfarlane, Sigismund Stojowski, Blair Fairchild, Charles L. Seeger, Courtlandt Palmer, Kurt Schindler, Will M. Cooke and J. Rosamond Johnson. While the musical settings are new (by living composers) some of the texts are as old, if not older, than "the hills." For example, Blair Fairchild has written a score for a Bible lyric. Charles M. Loeffler, Sidney Homer, Campbell-Tipton and Marshall Kernochan are the composers of songs which Francis Rogers will sing. Mischa Elman, the Russian violinist, is to play a sonata in G major by John Alden Carpenter, and other new pieces. Percy Kuhn is to accompany Elman, and Carl Deis will accompany Mr. Rogers and the other singers.

Edward Lankow, basso of the Metropolitan Opera Company, sang Tchaikowsky's "Don Juan" serenade and a group of songs last night at the Rubinstein Club concert in the large ballroom of the Waldorf-Astoria. Mischa Elman played pieces from his repertory by Saint-Saëns, Sarasate, Brahms-Joachim, Chopin-Wilhelmj, Hummel-Burmester and Sammartini-Elman. The club, under William R. Chapman's direction, sang choruses by Cornelius Randecker, Chaminade, Warner, Huss, Hammond and Patty Stair. The concert will be reviewed next week.

Anna Case, soprano, and William Wade Hinshaw, baritone, both of the Metropolitan Opera Company, are the

singers engaged for the second Bramhall concert (Tuesday Salon) at the Ritz-Carlton, New York, January 7. The concerts begin at 3 o'clock in the afternoon. Louis Persinger, the American violinist, is also engaged for this date.

Giovanni Zenatello, tenor of the Chicago-Philadelphia Grand Opera Company, has been a close observer of conditions in this country and it appears that Mr. Zenatello is an optimist as well as a splendid figure in our operatic life. The singer thinks the quality of the American speech is improving and it is all because most of us use the telephone daily. In speaking of his discovery with a reporter on one of the Chicago dailies, Mr. Zenatello said:

"In these days when there are telephones in the houses of the majority of the middle and upper classes, as well as in all business offices, when the housewife's shopping is done largely by wire, like her husband's business, clear speaking and intelligent phrasing are demanded. Today there is more attention paid to the final consonant in English than there was ten years ago. Careless elision and slurring are not nearly so noticeable as formerly."

"The hurried speech of the business man is counteracted by the daily practice at the telephone, and children are growing up with a better realization of the value of clear utterance. All the teachers of elocution and diction could not do as much to improve speech as has been accomplished by the telephone. It requires only a little experience at the transmitter to enable one to understand that, if one is to be understood distinctly at the other end, deliberate, easily flowing tones must be employed. Throaty speech, or slovenly use of the labial and lingual muscles, one discovers, prevents intelligent hearing. Consequently the telephone has helped to improve voice production as well as enunciation."

Tetrazzini sailed on the Mauretania for New York last Saturday; the prima donna is to open the new Tivoli Opera House in San Francisco. EMMA L. TRAPPER.

Entertained by Royalty.

A luncheon given by the Royal Princess Margareta and Princess Frederick Leopold, of Prussia, was among the honors paid Clara Butt and Kennerley Rumford on the occasion of their recent Berlin recital. The distinguished English singers, who are shortly to visit America, were enthusiastically received on their continental trip, their Berlin success being among the most striking of the tour.

In Vienna, Dr. J. Korngold, who is considered one of the foremost of European critics, was especially commendatory in his criticism, stating that the two artists "confirmed to a highly approving audience the fame enjoyed in their own country. Madame Butt's inspired voice with its truly organ like tones entranced every ear. The contralto, who has an imposing personality, was heard in French, German and English songs, all of which she sang with nobility and distinction of style and with that expressive feeling which springs from a fine sensibility cultivated in a good school."

Commenting upon the concert which the two singers gave in Paris, the Mail of that city said: "A large audience, including most of the notables of the Paris musical world, assembled to hear Clara Butt and Kennerley Rumford. The famous contralto was in excellent voice, and it almost seems as if her compass has increased since she was last in Paris. Many French people in the hall who knew her only by repute were obviously as delighted by her charm and manner as by her marvelous voice."

The Continental tour, owing to the limited time at the singers' disposal, involved a great deal of traveling, some of the trips being of unusual length. The journey from Budapest to Berlin was nearly eleven hundred miles, and required thirty-three hours of continuous travel. An interesting feature of the press comments has been the repeated reference to Madame Butt's remarkable personality. One writer described her as of "Valkyrie like appearance," while another found in her the appearance of "Brunnhilde." Thus two new "pet" names may be inserted in Madame Butt's famous scrap book.

Mr. and Mrs. Dallmeyer Russell Entertain.

One of the most enjoyable programs of the season was given last Sunday evening at the Pittsburgh Athletic Association in the Lounge by Mr. and Mrs. Dallmeyer Russell. These affairs are an innovation at the club and will be made a feature of the year's affairs. Mr. and Mrs. Russell entertained the fine audience in a delightful manner from 9.30 to 10.30 p. m. Their program included some very interesting modern compositions, all of which were enthusiastically received.

Beebe Musicales.

Carolyn Beebe, the well known New York pianist, with the assistance of the Kneisel Quartet, will give the first of her series of three morning musicales at the home of Mrs. Samuel Thorne, 914 Fifth avenue, tomorrow, Thursday, December 12, at eleven o'clock. This will be a Brahms morning.

"I wish some people would reverse the rule with swans." "What do you mean by that?" "That they would die before they sing."—Baltimore American.

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THE STEINWAY PIANO

Riheldaffer in Concert.

Gowned in soft, two-toned brocade veiled in heavily beaded net and wearing a vivid blossom at her waist, Grace Hall Riheldaffer was no less a delight to the eye than to the ear at a concert given in the Greenfield Presbyterian Church, Pittsburgh, Pa., November 15. Notable



GRACE HALL RIHELDAFFER.

numbers on her program were "Staccato Polka" and "One Fine Day." Her fine interpretation of Cadman's "Groves of Shiraz" she received from the composer himself. A charming lyric enthusiastically endorsed was Banks M. Davison's "Two Compliments." The singer received repeated recalls after each number.

The Misses Sutro's London Success.

The Misses Sutro gave their second London recital of this year at Steinway Hall, October 17, when they presented a well chosen program of two piano compositions. Some few excerpts from the London press follow:

Duets for two pianos are not as a rule of any striking interest from the fact that the two players have of necessity to subordinate their own individuality to a great extent, so that a satisfactory ensemble be produced. When, however, this form of entertainment is undertaken by two such accomplished pianists as the Misses Sutro, who gave a recital at Steinway Hall last night, no little musical interest is aroused. Their program contained some specimens of original compositions for two pianos. Bach's concerto No. 2 in C major was performed with unanimity of feeling and faultless technique.



THE MISSES SUTRO.

Some variations by E. Rudorff had many pleasant moments and brilliant passages, and in a rondo of Chopin's an interesting dialogue between the two instruments was carried on in a highly effective manner. Among other pieces brought forward were an "Impromptu Rocco" by E. Schuett and a "Toccata Brillante" by Algernon Ashton, dedicated to the Misses Sutro and performed for the first time, which finds the composer in one of his lighter moods and contains some bright and sparkling passages which served to set

forth the brilliant technical achievement of the two artists.—Daily Standard, October 18, 1912.

It may at least be said of music involving the use of two pianos that it calls for mathematical sympathy between the players. The fulfillment of that condition formed one of the two most satisfying features of the recital given by the Misses Sutro at the Steinway Hall last night. The other feature was the absence of any attempt to be other than artistically moderate. There was no overriding, and if the pianists had not been visible it would not have been easy to say whether there was one piano or two. That of itself made the recital enjoyable, though some may have regarded it as contrary to the essentials of music for two pianos. The program had for its best example Bach's concerto No. 2 in C, the third movement of which, in the form of a fugue, made something of a musical as well as a technical appeal. The succeeding example, a set of variations by Rudorff, also proved effective, save that they were too consistently in one mood, but the brightest things were perhaps the rondo by Chopin and a "Toccata Brillante" by Algernon Ashton. Other composers represented were Schuett, Duvernoy, Thern and Alexis Hollaender.—Daily Post, October 18, 1912.

The same evening at Steinway Hall the Misses Sutro gave a recital of music originally written for two pianos. These ladies seem to realize in their playing the poet's line, "Two minds with but a single thought," and that thought was expressed with such unanimity of execution that it seemed to emanate from one mind. It is this mental accord which endows these ladies' interpretations with peculiar interest and attractiveness. They appeal not only by their dexterity, but by their emotional sincerity. The program began with Bach's concerto in C, No. 2, which was followed by some little-known variations by E. Rudorff. These are written on the conventional model, but they are well designed, and hold attention by reason of their effectiveness. Two pieces to which the term pretty may be applied were an "Impromptu Rocco" and an "Andante Cantabile" by E. Schuett. The first performance was given of a "Toccata Brillante" by Algernon Ashton. This proved a well-constructed piece possessing an exuberant liveliness which so pleased the audience that the Misses Sutro, to whom it is dedicated, were induced to repeat its performance.—Referee, October 20, 1912. (Advertisement.)

Yvonne de Treville Success in Texas.

Yvonne de Treville, the prima donna, is touring her native State, Texas, and many entertainments have been planned in her honor. Her concert in Houston, in the Lyceum course of concerts given in that city, attracted one of the largest audiences ever assembled for an entertainment in that city.

Extracts from two press clippings follow:

The opening aria of last night's De Treville program, as all the musical world knows, is tremendously demanding on the powers of any coloratura soprano, however great her native abilities may be, plus a culture of the extreme degree. This mad scene from "Hamlet" showed that Yvonne de Treville's voice is of phenomenally wide range and that her deep chest tones are as astonishingly full and resonant as her notes beyond the other end of the usual scale are dazzling in their brilliancy.

The finest among the very first of her effects was shown in her perfected control of the glottis strokes—her quickness, precision and lightness on this artistic point are the results of perfect training. Here surely she has attained absolute perfection. In this opening aria, too, the singer proved, what was even more strongly emphasized in some of the later selections, that in her marvelous feats of vocal agility no interval is too long or too odd in its harmonic relations for her to accomplish it with perfect ease as well as accuracy. Scales of all characters and in every degree of velocity she runs with an affluent ease that is comparable only with bird song. The vibrancy that gives her finest spun tones their almost miraculous carrying quality can belong only to the young singer—only from the throat of one in the springtime of life can come those penetratingly exquisite tones held and drawn out into the merest thread—but a thread of pure gold.

Among the singer's later selections that emphasized the above cited points were Dell Acqua's "Chanson Provencale" (substituted for the programed Mozart aria), and Manon's laughing song "Ah, je suis tout étourdie," which she gave as an encore.

Of the programed English songs she sang, the MacDowell number was the most artistic in the style of its rendition; its final phrase was exquisitely given. And the enthusiastically demanded extra, Rogers' "The Sweetest Flower That Grows," was one of her very best pieces of full art work in miniature. Accompaniments of varying facial expression and the sobbing effect at the end were in no sense overdone. They greatly heightened and enhanced the song's charm.—Houston Daily Post.

In her French songs Madame de Treville was at her best. Saint-Saëns' "Pourquoi," Massenet's "Amoureuse," after which the laughing song from "Manon Lescaut" was given, were delightful.

Instead of the group of German lieder, Madame de Treville sang the "Bell Song" from "Lakme," and this and her encore were among the most artistic numbers on the program. The former gave her every opportunity for displaying her marvelous technique, and her voice was truly bell like in its quality.

For an encore she sang Rogers' "The Sweetest Flower That Grows," and the appealing simplicity of it made this truly charming. This program came to a close with the grand Verdi aria from "Il Ballo in Maschera," which was brilliantly rendered.

Madame de Treville is a Galveston girl who went to Europe and "made good." Endowed with a gracious personality, she charms her hearers. Her beautiful enunciation and the fact that she sang on the pitch were among her most decided virtues; and when, in a particularly florid passage, with head slightly bent, she trills away to her heart's content, warbles scales, chromatics, mordants and other embellishments, she truly reminds one of a human nightingale.—Houston Chronicle. (Advertisement.)

McLellan Pupil Assists at a Recital.

Anna Gunschel, soprano, pupil of Eleanor McLellan, of New York, assisted at a recital given by the pupils of Mary Riker at her studio, Piermont-on-Hudson, November 8. Miss Gunschel has a lyric voice of beautiful quality and is working with the ultimate aim of going into opera. Her contributions on this occasion were two songs, "Boat Song" (Ware) and "Phyllis Has Such Charming Graces" (Young).

GENEE, "THE GENIUS OF TERPSICHORE."

One man who witnessed the dancing of Adeline Genée at the Metropolitan Opera House in New York, Tuesday afternoon of last week, declared that she "was the genius of terpsichore."

The huge auditorium was crowded to the outer doors and a festive spirit held everybody captive. Genée does appear to be in league with the fairies, for one can hardly think a human creature so alluring and possessed of such agile grace. The entertainment was both varied and generous. After the principal ballet, an old minuet not advertised on the house bill was danced by eight members of the company.

The performance opened with Mendelssohn's "Ruy Blas" overture, conducted in a spirited manner by Nahàn Franko. Then followed a ballet suite by Rameau orchestrated by Felix Mottl.

Then the curtain was rolled back on a fascinating setting of the royal palace at Versailles during the reign of Louis XV. The ballet and other dances of the afternoon were conducted by C. J. M. Glaser, who travels with the Genée organization. Franko was specially engaged for the orchestral selections.

During the performance of the new ballet, "La Camargo," Genée did a number of startling steps and whirls which truly entitle her to the distinction of "incomparable dancer." This ballet, music by Dora Bright and story by Wilhelm, is consistently worked out. Camargo is the favorite dancer of the king; his majesty requests her to beg a favor of him and she asks him to pardon Gaston Laroche, a soldier who avenged an insult offered Camargo by an officer in the king's army; at first Louis

refuses to sign the paper, but when Camargo shows him the offensive letter from the man of high degree the king relents and adds his signature.

Gaston and his mother then leave when they realize that Camargo's position will not permit her to associate on intimate terms with persons of their low rank (Camargo and Gaston had been school friends in their childhood).

By her facial expression and by her gestures in the pantomime, as by her inimitable dancing, Genée aroused great enthusiasm and her art was frequently interrupted by applause; she received several baskets of flowers and many bouquets. The role of the king was taken by Eric Sterling; M. Volinin was the Gaston; Julia Seale, Gaston's mother and other parts were entrusted to M. Hands and the Misses Schmolz and Peters. Genée is supported by a superior company of artists.

At the conclusion of the new ballet, "La Camargo," Bizet's suite, "L'Arlesienne," was played under Franko's graceful and forceful leadership. Then members of Genée's company executed several attractive dances and then came Genée again, who, with Volinin, danced the "Polka Comique" from Drigo's "Les Millions d'Arlequins" and a waltz from the ballet "Eldora," by Towns. After the intermission Franko conducted the overture to "The Marriage of Figaro," and then Genée, Volinin and other members of her troupe gave the ballet divertissement from Meyerbeer's opera, "Robert le Diable."

Genée and her company appear again at the Metropolitan Tuesday afternoon, December 17, when she will be seen in some fascinating dances by Lully, Rameau, Mozart and Gretry.

GRAND RAPIDS MUSIC.

GRAND RAPIDS, MICH., December 4, 1912.

The McCormack-Maconda concert given Thanksgiving eve was most brilliant. Never was there a more enthusiastic audience in Power's Theater. The rollicking Irish songs were heartily applauded, but so closely in sympathy with each song was the singer that every number charmed. John McCormack is an artist. Madame Maconda's sweet and graceful manner won much praise and her voice was most pleasing. The good musicianship of W. Spencer Clay gave the needed support as accompanist.

Mrs. Edward MacDowell presented "MacDowell and His Ideals" in a lecture recital in St. Cecilia Auditorium, November 30. Mrs. MacDowell gave a most interesting paper on the MacDowell Memorial Association. The Peterborough pageant of 1910 was shown with stereopticon illustrations. Mrs. MacDowell giving a most exhaustive description and playing the accompaniments to her husband's much loved songs. Zelina Bartholomew sang the songs with a sweet, flexible voice which was a pure delight to the hearers. At the close of the lecture the St. Cecilia Ladies gave a reception to Mrs. MacDowell and Zelina Bartholomew, who were the guests of Mrs. Chas. B. Kelsey during their stay in Grand Rapids.

A. C. T.

Galston Plays in Meriden.

MERIDEN, CONN., December 5, 1912.

An artistic treat was afforded Meriden music lovers Wednesday evening, December 4, when Gottfried Galston, the eminent pianist, gave a recital in the Meriden City Hall Auditorium. Despite counter attractions, a large and distinguished audience greeted the virtuoso. The program was well calculated to exhibit the ability of the artist. So delighted was the audience that Mr. Galston responded to their appreciation with many encores. Such enthusiasm is rarely displayed by Meriden concert goers and the graciousness of the artist was thoroughly appreciated. After the concert Mr. Galston and his manager were entertained at supper by Dr. and Mrs. E. L. Bradstreet.

C.

Joseph Knecht Plays for Press Women.

Joseph Knecht, musical director of the Waldorf-Astoria orchestra, played a group of violin solos at the last meeting of the New York Woman's Press Club, held in the Astor Gallery of the Waldorf-Astoria. Mr. Knecht's numbers were the familiar Rubinstein romance arranged by Wieniawski and "Aus der Heimat" by Smetana. The performances were warmly received, and Mr. Knecht was several times recalled. Sarah Buchanan Huff, contralto; Bedrich Varka, cellist; Frank Longo, pianist, and James A. Bindford, accompanist, were also heard. Miss Huff sang "Ah Rendimi," by Rossi, and "Der Lenz," by Hil-dach. Mr. Longo played Liszt's "Liebestraum" and the Chopin polonaise in A flat. Mr. Varka played a romance by Becker and "Vito" by Popper. Addresses were de-

livered by the Rev. Dr. Rushton and Richard A. Purdy. The new officers were installed at this meeting, and these included Harvey Holt Dey, president; Mrs. Benjamin Norton Scudder, vice-president; Mrs. Frank Leslie, second vice-president; Sarah Wright MacDonnold, third vice-president; Louise Beranger Niver, recording secretary; Nellie L. Howes, corresponding secretary; Ida Powell Priest, treasurer, and Ada Crisp, auditor.

Jomelli Triumph in London.

Madame Jomelli sang in Albert Hall, London, on November 16 and met with great success. Albert Hall, by the way, is one of the largest auditoriums in the world. The following splendid comments on Jomelli's singing on the above occasion appeared in the London Daily Telegraph:

Rare, indeed, was the pleasure afforded to Messrs. Boosey's audience in the Albert Hall on Saturday afternoon by the return of Madame Jomelli, and many must have been the regrets that it was the prima donna's only appearance this season. Exquisitely pure was the distinguished artist's singing of the famous "Vissi d'arte, vissi d'amore," from "Tosca," her diction so clear that every syllable of that impassioned prayer carried to the highest galleries of the huge building. Needless to remark, an encore was necessary. Liza Lehmann's charming "Little Red Spider" being chosen for that purpose. Two new songs were introduced by Madame Jomelli later in the program.

Ysaye's Corrected Program.

The program which Ysaye presented at Carnegie Hall yesterday (Tuesday) afternoon, assisted by the New York Philharmonic Society and Dr. William C. Carl, organist, was not the same as originally advertised for this date. In former announcements it was stated that the great Belgian violinist would play the Bach and Beethoven and Bruch D minor concertos; however, the works played yesterday by Ysaye were the Vivaldi concerto with orchestral and organ accompaniments; the Beethoven concerto and Bruch's "Scotch Fantasia." The concert will be reviewed in THE MUSICAL COURIER next week.

Welsh-Sutor Management Announcement.

Mrs. Horace Beeson, contralto, and Ellen Hays Webster, soprano, gave a recital December 3 at the Philadelphia Music Club, Philadelphia.

Jeanette Turner Broomell, reader; Helen Reed Alexander, harpist, and Donal Redding, baritone, gave a recital on December 3 at the Woman's Club, Kenneth Square, Pa.

Mary Woodfield Fox, pianist; Grace Graf, cellist, and Edward Shippen van Leer, tenor, appeared at the concert of the Orpheus Club in Philadelphia, December 5.

Henriette Bach's Engagements.

Henriette Bach, the young and talented violinist, has made successful appearances in England and the United States and is booked for numerous concerts in this country and Canada. Miss Bach is under the management of R. E. Johnston, of New York.



LÉON RAINS

A Recent English Triumph

"Prof. Léon Rains had a great reception; indeed it is rare that Philharmonic audiences meet with such a supreme master in the art of lieder singing. His baritone voice is of big volume and of fine quality and carries a wide range of emotional expression. This was shown in 'Der Wanderer' and 'Der Erlkonig' of Schubert in which there was dramatic intensity and depth of feeling. In a very different vein were the songs by Tschaiakowski and the one by Rubinstein which were given with true artistic insight. The rapturous romance of the Serenade was delightfully expressed."

—*Liverpool Courier*, Nov. 20, 1912

An American Lieder Singer who returns to his native land in December after triumphs in Germany, France and England.

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GOTTFRIED GALSTON

The Munich Pianist

SOME DECEMBER ENGAGEMENTS

- Dec. 1, Soloist New York Symphony Orchestra, New York.
 Dec. 4, Recital, Meriden, Conn.
 Dec. 5, Recital, Misses Master's School, Dobbs Ferry, N. Y.
 Dec. 6, Soloist, New York Symphony Orchestra, New York.
 Dec. 10, Recital, Bristol, Va.
 Dec. 12, Recital, Aeolian Hall, New York.
 Dec. 15, Recital, Sudebaker Theatre, Chicago, Ill.
 Dec. 16, Recital, Coe College, Cedar Rapids, Ia.
 Dec. 20, Soloist, San Francisco Symphony Orchestra, San Francisco, Cal.
 Dec. 22, Soloist, San Francisco Symphony Orchestra, San Francisco, Cal.

"Mr. Galston's equipment for his chosen task is a sound technic and a style which combines immense vigor with flashes of fine but continent poetic communication."—*W. J. Henderson, in New York Sun, November 3, 1912.*

"Amazing technical skill was found to be completely at the service of poetical utterance."—*H. E. Krehbiel, in New York Tribune, November 3, 1912.*

"He showed himself to be an artist of strong and vigorous fiber, of excellent musicianship that goes deeper than the externals of his art, of fine musical feeling."—*Richard Aldrich, in New York Times, November 3, 1912.*

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Appearing in one of the "stunningest" gowns New York City has been this season—a light blue brocade velvet, trimmed in Alaska sable, with a theater cap of silver cloth to match, decorated with birds of paradise—Corinne Rider-Kelsey, the distinguished American soprano, and Claude Cunningham, that sterling baritone, together with Rudolph Ganz, pianist, gave the first concert ever given in the beautiful new ballroom of the Ritz-Carlton last Tuesday. Madame Rider-Kelsey is not only one of the very best dressed women in the profession, but she is one of the greatest singers, and on this occasion her glorious voice, with its rich middle and lower registers, so rare among high sopranos, and her beautiful interpretative sense, never showed to better advantage. Her singing was rich in nuance and poetic subtlety, and one would have to look far to match the dramatic intensity that underlay her reading, for instance, of Brahms' "Die Mainacht." While she sang it quietly, it was a masterpiece of repression, and the crystalline clarity of her high tones scintillated like so many diamonds.

Mr. Cunningham's beautiful baritone voice, his musicianship, which is at once broad and fine, and his refined and cultured personality made everything he sang stand out with individual distinctness. His singing of the Schumann "Waldesgespräch" in particular was most dramatic and full of poetic insight. He showed rare management of tone color and his style was intellectual in a high degree. In Frank La Forge's "To a Messenger," Mr. Cunningham sang a high G that was resonant, sustained and yet full of warmth. One need never despair of bel canto so long as there are such singers in our midst. One of the most remarkable things about Mr. Cunningham's singing is his knowledge of the languages. His German pronunciation is such as any high born German would be proud of, and his enunciation is faultless. This is also true of his English.

In their duets these two singers plainly show a unique mastery of ensemble singing. Their years of preparation in that work have placed them in a class all by themselves. It is safe to say that few singers today can do the high caliber of duet singing that Madame Rider-Kelsey and Mr. Cunningham do. The fascinating joint recitals given by these artists are stirring up latent musical interest all over the country, from the Atlantic to the Pacific, and are creating new interest where none previously existed by their artistic and spirited programs. They are a fine influence in the cause of music in America. Frank La Forge played beautiful accompaniments.

Mr. Ganz played in his best style an intermezzo and capriccio by Brahms; the Dohnanyi rhapsody in C major; a serenade by Blanchet; the Chopin berceuse and Chopin waltz in A flat; two of his own compositions—serenade and "Peasant Dance; the "Liebestraum," by Liszt, and the Liszt "Rakoczy" march.

Mr. Ganz's technical mastery was remarkable, but no more so than his superb musical tone and his wholly admirable interpretations.

Mildred Beyerstedt Hodges, Contralto.

A singer from the Middle West recently sang at the studio of a prominent New York City manager, and ere



MILDRED BEYERSTEDT HODGES.

she had finished, an offer of a lucrative position was open to her, so great was the effect of her singing. The same

week she sang for the conductor of a metropolitan orchestra, and he will have her appear as soloist when the orchestra goes to her native State. Then she sang for an organist and music critic, and they assured her of a position should she decide to remain in New York. All this is unusual and flattering in the extreme, and the name of the one so distinguished is Mildred Beyerstedt Hodges, contralto, of Winona, Minnesota. Last week she appeared in a public concert, and THE MUSICAL COURIER said: "Mrs. Hodges sang with a rich, satisfying, resonant and steady tone, with fine conception and expression." She was, as a matter of fact, the feature of the concert, and this means something in New York City.

Mrs. Hodges' interest and musical life, however, center in Minnesota, and she elects to return, despite the lure of the metropolis. She has the many requisites for metropolitan success, including attractive figure and features, is earnest and cultured, and has the sort of voice that makes an instant appeal to all classes. (Advertisement.)

University Heights Concert.

The University Heights Choral Society, Reinald Werrenrath, conductor, gave the third concert of the second season Tuesday evening, December 3, in the New York University Auditorium, University Heights, New York City.

The society had the assistance of Eleanor Poehler, mezzo soprano; Frank Bibb, piano accompanist, and Wm. Lyndon Wright, organist, in the following program:

- Chorus—
 Judge Me, O God (Psalm XLIII) Mendelssohn
 Chorus (a capella)—
 In This Hour of Softened Splendor Pinsuti
 The Sea Hath Its Pearls Pinsuti
 Mezzo-Soprano—
 Zueignung Richard Strauss
 Traum durch die Dämmerung Richard Strauss
 L'amour de moi Old French
 Where Corals Lie Edward Elgar
 Chorus—
 Blue Danube Waltz (arranged by Hans Lichter) Johann Strauss
 Mezzo-Soprano and Chorus—
 Habanera (Carmen) Bizet
 Chorus of women's voices—
 Ashes of Roses R. Huntington Woodman
 The Sailor's Christmas Chaminade
 Incidental solo by Miss Cortwell.
 Mezzo-Soprano—
 Recollection (words by Lawrence A. McLouth) Frank Bibb
 Sea Poem (words by Lawrence A. McLouth) Frank Bibb
 Spring's Singing Alexander MacFadyen
 How's My Boy? Sidney Homer
 Shadow March Theresa del Riego
 Chorus—
 Britons, Alert! (epilog from Caractacus) Edward Elgar

The University Heights Choral Society is a well trained chorus and Mr. Werrenrath's conducting is the source of splendid results that are spreading his reputation as a commander of choral forces.

Miss Poehler was well received on this occasion, being obliged to respond with an encore number following her first group of songs, and two added songs were demanded after her second group. The accompaniments of Frank Bibb were entirely satisfactory.

Mr. Werrenrath has reason to be proud of his brilliant leadership of this flourishing New York organization.

Leon Rains' Farewells.

Remarkable demonstrations are taking place at the farewell appearances of Leon Rains, the basso, who is appearing in concert in Germany prior to sailing for America on Christmas morning. Somehow the impression has gained ground that this American artist, whom Germany has learned to regard as one of her very own, will not return to Germany, at least for permanent residence. His admirers are firmly convinced that once he has been heard in song recital in his native land the spell of home will be cast so strongly around him that he will forget all his often made assurances that his life's work will be performed on the banks of the Elbe until the end of his days. That this impression has gained ground and is believed to be correct was proved by facts which came under the observation of American admirers of the basso who are residents of Dresden. One of the proofs of this can be found in the little ceremony which took place at his farewell concert at Bückeburg, where he has been heard annually. The Princess of Schaumburg-Lippe, who is a royal Saxon duchess, received the artist in private audience, beseeching him not to forget his German progress and successes when he returns to his native land of the dollar. After the concert Rains was the guest of the princess and her husband, and upon pledging his word of honor to return at least every second year, was presented with valuable souvenirs by his royal hosts, the most highly prized one being a photo of the princess in an antique silver frame of wondrous beauty. Mr. Rains returned the compliment by sending his hosts a magnificently carved wooden jewel box, the work of the singer, who is famed as a wood carver.

Gluck is to have a monument in Vienna.

Von Ende Music School Prospers.

It is now two years since the establishment of the Von Ende Music School, in New York, and in this time the institution has grown tremendously. Some facts come to light as the result of inquiry show it to be a strong rival to a certain endowed institution. Constant inquiry as to terms comes from all parts of the country, and frequently letters say that the writers are in doubt whether to choose the Von Ende Music School or the institution in question. In very many instances the latter is left behind, inquirers finding superior advantages at the Von Ende school. The latter can point with pride to violinist Kotlarsky, who, as a pupil, appeared with great success at a Sunday evening concert at the Metropolitan Opera House, a success so marked that he was at once re-engaged. If the endowed institution can point to such a pupil the public is yet to hear of it. In the vocal field, again, there frequently occurs triumphant rivalry. It has happened that students have come to the Von Ende School, after stating frankly that the original intention was to go elsewhere. This must be for good and sufficient reasons. As to the pianists, Stojowski, of the Von Ende School, has pupils who give recitals equal to first class professionals, and here again there is a fine increase in the numbers and the quality of pupils.

A sure indication of the trend of popular opinion lies in the attitude of the high class educated Jewish element. This element knows what it wants, and why it wants what it wants, and is thoroughly informed as to the merits of various schools. Vorwärts, the leading Jewish daily, maintains a bureau for answering inquiries of those after facts; and this paper voluntarily recommends the Von Ende Music School to the many earnest seekers after the best musical instruction. And so, in very many ways, there are not alone indications of the trend of things, but actual accomplishment, in that there were never before so many pupils in the various departments of the Von Ende School. The ceaseless inquiry shows that it is on the point of greater increase of influence commensurate with its growing importance. Any caller at the school finds music proceeding from the various studios, piano, voice and violin predominating, with ensemble classes also at work. Here there is a sight singing class wrestling with difficult intervals; there is a class quietly doing difficult problems in harmony, blackboard work and concentration of thought being essential. The cheerful click of the typewriter, the activity of the secretary replying to inquirers, the doorman replying to rings, the telephone never silent—all this betokens a growth that must be highly satisfactory to Herwegh von Ende, and the superior staff constituting his teaching force.

Gottfried Galston's Tour.

Gottfried Galston, who will play a second New York recital at Aeolian Hall, Thursday afternoon, December 12, and which will be his last appearance in New York for some six or eight weeks, will give his first Chicago recital next Sunday afternoon. He had previous appearances in Chicago with the Theodore Thomas Orchestra some weeks ago.

From Chicago Mr. Galston will proceed direct to San Francisco, playing in one or two towns en route.

Earl Killeen, the enterprising director of the Coe College, Cedar Rapids, Ia., managed to secure a Galston recital at a record fee as soon as the tour was announced, and Mr. Galston will undertake a very fatiguing journey to do honor to the first Western university which booked him while his name was an unknown quantity to most music lovers in the East.

In San Francisco Galston will appear with that city's symphony orchestra under Henry Hadley. The M. H. Hanson forces are now busy booking dates for Galston in the North and South, and he is scheduled to appear in the Southwestern section of the country the end of January.

Philharmonic Program.

The New York Philharmonic Society will present the appended program at its pair of concerts in Carnegie Hall, New York, Thursday evening, December 12, and Friday afternoon, December 13.

Serenade for strings Dvorák
Rhapsody for clarinet and orchestra Debussy
(New, first time in America.)
Mr. Le Roy.
Suite, L'Arlesienne No. 1 Bizet
Symphony No. 5, E minor Tchaikowsky

Notice of Removal.

In order to meet the increased demand for part time and resident studios, Esther R. Shultz announces the removal of Studio Hall to the much larger and more commodious quarters at 64 East Thirty-fourth street, New York (next door to the Vanderbilt Hotel).

The Antwerp Théâtre Royal gave a very successful performance of "L'Enfant Prodigue" by Debussy.

More Successful Devine Pupils.

Vera de Rosa has won much favorable comment from delighted audiences and exacting critics for her performance in the new operetta, "The Firefly," by Rudolf Friml presented under the direction of Arthur Hammerstein at the Lyric Theater, New York, Monday night of last week



VERA DE ROSA.

In its comment on the success of "The Firefly." The New York World of December 3 says:

Though one may take nothing away from the glory of the star, still there is plenty in "The Firefly" to grow enthusiastic over besides Trentini. Second only to the star in attractiveness of face and voice was Vera de Rosa, who sang the role of Sybil Vandare. The chic beauty of Miss de Rosa made her very effective.

Miss de Rosa is a pupil from the Devine studios who began her career with Hammerstein's Manhattan Opera Company.

Another pupil destined to become a favorite singer is Katherine Merrill, daughter of Judge Joseph Hansell Mer-



KATHERINE MERRILL.

rill, of Thomasville, Ga. Possessing a beautiful soprano voice, Miss Merrill began her vocal study with Madame Devine three seasons ago. She has frequently sung with great success in fashionable circles in Philadelphia, Cleveland and Washington. Miss Merrill will return to her home in Thomasville for the holidays and a musicale has been arranged for her by Mrs. James C. Morse, of Cleveland, sister of Mark Hanna.

Musicology Dinner.

Members of "Musicology," Rhode Island, most of them well known singers and musicians, will give a dinner at the Roma restaurant, at Sixth avenue and Forty-ninth street, New York, Thursday evening, December 19. Members can invite friends who are interested in Musicology to attend with them.

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Felix Borowski, CHICAGO EVENING POST

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PHILADELPHIA EVENING BULLETIN

Mr. Hartmann's playing in the leading musical centers of Europe has won him the distinction of being classed among the half dozen greatest living violinists, and last evening's audience gave emphatic emphasis to the correctness of this verdict.

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OBITUARY

E. S. Bonelli.

From the San Francisco Chronicle of November 25. THE MUSICAL COURIER reprints the attached obituary notice:

"Professor E. S. Bonelli, head of the San Francisco Conservatory of Music, died yesterday morning in this city after a long illness. Bonelli was well known to San Francisco music lovers. For many years he was a piano instructor, and a number of his pupils have become musicians of note. He was of Italian parentage and was born at St. Thomas, W. I., in 1855. At an early age he gave promise of musical ability and was sent by his parents to Hamburg, Leipzig and Berlin. After being graduated he entered the concert field, but ill health compelled its abandonment, and his future was devoted to instruction.

"The Conservatory of Music was established thirty years ago, and is by far the oldest music school in California. Musical conditions in 1881, so far as the educational branch of the art was concerned, were rather primitive, for Professor Bonelli to attempt the founding of a conservatory under such disheartening conditions."

It is not mentioned by the Chronicle that Professor Bonelli also was the originator of the theory that greater

independence of the fingers could be obtained by a surgical operation severing the chord between the third and fourth digits. A number of persons submitted to the test without succeeding in proving the Bonelli theory conclusively.

C. J. Broekhoven.

C. J. Broekhoven, one of the old musicians of New Orleans, and in recent years engaged as a bandmaster, died in that city recently, aged seventy-one. The remains were interred at Greenwood Cemetery in the Crescent City. Musicians played dirges both at the house and at the grave. The late Mr. Broekhoven was born in Beek, Holland; he had lived in New Orleans twenty-three years. He leaves a widow, four sons and a daughter.

Three Hundred and Forty-fourth Concert.

The 344th concert of the New York School of Music and Arts will be given Thursday evening, December 12, at Elmhurst Baptist Church, Elmhurst, L. I., when an attractive program will be presented by the pupils of the school.

Marie Kaiser Engaged for Albany.

Marie Kaiser has been engaged to sing with the Mendelssohn Glee Club, of Albany, N. Y., at its next concert. She is also to sing with the Saengerbund, of Washington, D. C.

Wiesbaden will have a cycle of twelve symphony concerts this season.

"Why does Miss Schreecher close her eyes when she sings?"

"Perhaps she has a tender heart."

"I don't quite understand."

"Maybe she can't bear to see how we suffer."—Birmingham Age-Herald.

Letters at the The Musical Courier Offices

There are letters at these offices addressed to E. J. O'Mahony, Moritz Moszkowski, Pietro Mascagni and Christian Sinding, Charles E. Watt.

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